

# VOGUE



SPRING  
MILLINERY  
ACCESSORIES

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*There is only*  
*one* WAMSUTTA



THE FINEST OF COTTONS





Fight colds if you  
would guard against

# SINUS TROUBLE

*Listerine gargle* kills germs in mouth

Tests have shown a reduction of bacteria on mouth surfaces as high as 99%

The racking pain . . . the months of misery . . . the serious operation . . . no indeed, you don't want sinus trouble. Many sinus infections begin with the common cold, an infection itself. The germs travel upward from the throat (where most colds begin), invading the tiny sinus passages.

What steps are you taking to fight colds this winter? Remember that not only sinusitis, but mastoid trouble and pneumonia are frequently traceable to colds.

Why not begin now to gargle at least twice a day with full strength Listerine, the safe antiseptic with the pleasant taste?

## *Listerine reduces colds*

Tests, under careful supervision, have shown that those who gargled Listerine twice-a-day caught cold less often than those who did not gargle with it.

And mark this: When Listerine users did contract colds, the colds were less severe than those of non-users.

The cause of the average cold and simple sore throat is a germ, scientists now believe. Accompanying the cold in its de-



*When your throat is sore or you feel a cold coming on, gargle with Listerine every two hours. It often relieves the sore throat and checks the progress of the cold.*



**MOTHERS:** rinse hands with Listerine before preparing or serving baby's food. Listerine removes germs from hands.

velopment are various other germs—millions of them. They help to irritate the tissues—make the cold more severe.

## *Bacterial reduction up to 99%*

The moment full strength Listerine enters the mouth it begins to kill millions of germs on the surfaces of the mucous membrane; tests have shown reductions of bacterial count ranging to 99%.

## *Gets results because safe*

The results achieved by Listerine in checking colds and sore throat cannot be expected from ordinary mouth washes so harsh they irritate the mucous membrane. Listerine's success lies in the fact that while fatal to germs, it is at the same time safe to use; does not irritate the tissue.

Remember this factor of safety when buying a mouth wash. Ask for Listerine and see that you get it.

Keep the bottle handy, and to ward off colds, gargle every morning and every night. When you feel a cold coming on, increase the gargle to once every two hours, call your physician and abide by his instructions. Lambert Pharmacal Company, St. Louis, Mo.

# AND IT CHECKS SORE THROAT





# Delicate English Complexions, with the Rose Leaf's lovely tint



CREAMY and silken-smooth, like the petals nearest the heart of a rose: this is the Englishwoman's complexion. Delicately fine, with a vibrant, glowing color you would give much to make your own . . . and you can.

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## YARDLEY'S ENGLISH LAVENDER



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RAYON

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FOR  
VOGUE

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that Look Spendthriftly.... and aren't*



*Sold only at B. Altman & Co. in New York* AND AT ONE SMART SHOP IN EACH SMART CITY

The two ladies (left) are merely a double exposure . . . showing the curious-minded the intriguing front and back of a misses' dress in sheer Granova. Observe its hand-drawn work and hand-made French knots by the thousand. In navy or black with white, or beige with brown; sizes 12 to 20 . . . . \$16.75

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THE MESSAGE



THE PATTING FOR STIMULATION



THE CLEANSING



ANTON BRUEHL

THE ASTRINGENT

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best face forward*

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Furness Bermuda Line. For rates, reservations, information on Castle Harbour Hotel, Bermuda, call or write C. M. Armstrong, 34 Whitehall St., BO. 9-7800.

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### Vancouver, B. C.

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# The Castle Harbour



in Bermuda

For branch offices see Travel Directory on page 8



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# DEATHS

## NEW YORK

**Baker**—On December 23, Miss Charlotte S. Baker, sister of Mrs. F. Leonard Kellogg and Mrs. Frank B. Rowell.

**Carty**—On December 27, in Baltimore, Maryland, John J. Carty, husband of Marion Mount Russell Carty.

**Frissell**—On December 19, Algernon Sydney Frissell, father of Dr. Lewis F. Frissell and Mrs. Jerome F. Kidder.

**Oelrichs**—On December 26, in Newport, Rhode Island, Blanche de Loosy Oelrichs, wife of the late Charles May Oelrichs.

**Slade**—On December 20, at "Berry Hill Farm," Oyster Bay, Long Island, John Slade, husband of Edith B. Weekes Slade.

**Tatham**—On January 1, in New York City, Edwin Tatham, of "Somers Orchards," Katonah, New York, husband of Sarah Linzee Potter Tatham.

**Winslow**—On December 27, Carroll Dana Winslow, husband of Rose O'Neill Kane Winslow.

## BOSTON

**Coolidge**—On January 5, in Northampton, Massachusetts, Calvin Coolidge, thirtieth President of the United States, husband of Grace A. Goodhue Coolidge.

**Fish**—On December 20, in Brookline, Massachusetts, Charles Henry Fish.

**Webster**—On December 15, Mary Fiddella Messinger Webster, wife of the late Frank G. Webster.

# WEDDINGS

## NEW YORK

**Hatch-Brown**—On December 28, in the Broadway Tabernacle Church, Mr. Alden R. Hatch, son of the late Fred-eric H. Hatch and Mrs. Hatch, of "Som-erleas," Cedarhurst, Long Island, and Miss Ruth Brown, daughter of Mr. and Mrs. Dan Brown, of Fort Worth, Texas.

**Knott-Kent**—On January 10, in the Central Presbyterian Church, Mr. James Knott, son of Mr. and Mrs. David H. Knott, and Miss Lillas M. Kent, daughter of Mr. and Mrs. George Edward Kent.

**Machado-Gawtry**—On December 28, in the Chantry of Saint Thomas's Church, Mr. José Machado, junior, son of Mr. and Mrs. José Machado, of Ot-tawa, Canada, and Miss Beatrice Gawtry, daughter of Mr. and Mrs. Lewis Gawtry, of New York City and Lloyd Harbor, Huntington, Long Island.

# SOCIAL EVENTS

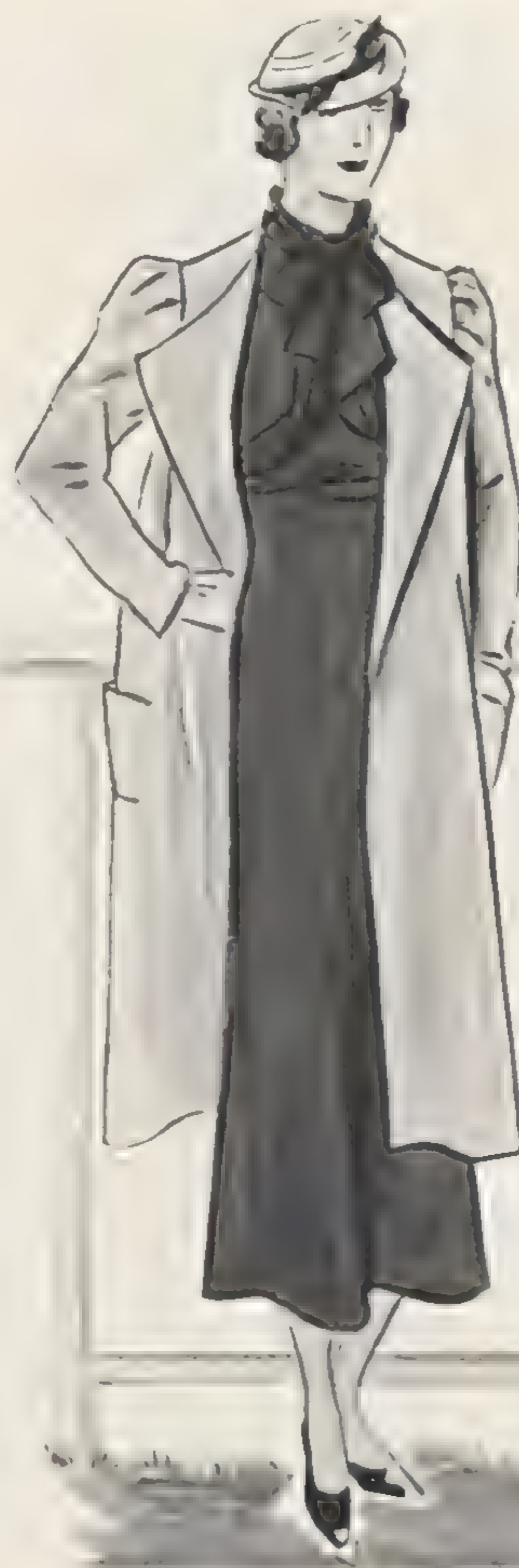
## NEW YORK

**New York Junior League Players**—On February 17 and 18, "The Reluctant Dragon," by Emma Gelders Sterne; on March 31 and April 1, "Mr. Dooley, Jr.," by Rose Franken and Jane Lewin. (This is the Third Subscription Season of children's plays given at the Junior League.)

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# "I'VE MET INTERESTING PEOPLE"

by

**CAPTAIN S. G. S. MCNEIL, R. D., R. N. R.**



Captain S. G. S. McNeil, recently retired, on the bridge of the Mauretania during her famous run of 4 days and 17 hours across the Atlantic. Captain McNeil, in his 31 years with the Cunard Line, also commanded the Berengaria and the Aquitania. The accompanying reminiscences are drawn from his long career . . . many are quoted from his book, "In Great Waters", copyright, 1932, by Harcourt, Brace and Co., Inc.



"Mr. Thomas Lamont has crossed with me several times. He never fails to impress me with the world-wide scope of his knowledge and with the penetrative quality of his mind."

I have sailed the seas for 47 years. These 47 years have been rich in adventure, in interest and in variety. They have taken me to all parts of the world; they have included four active and exciting years in the British Navy during the war. They have seen me in command of large and speedy Cunard transatlantic liners.

Naturally such a life is filled with vivid experiences and impressions which give me many a cherished memory.

And, as I think back over these years, I realize that it is people, perhaps even more than events, that fill my retrospective hours.

Few men have had my rare opportunity to know literally thousands of vital and interesting people . . . people who are important in finance, in diplomacy, in music, in sports, in business, in the theatre, in practically every walk of life. The hours I have spent with these people on shipboard, when they were relaxed and happy and carefree, have been among the most enjoyable and informative hours of my life.

I am inclined to believe, as a teacher told me in my youth, that one learns more from other people than from any other source. Certainly my own life has been far more interesting and enjoyable because of the contacts and friendships I have formed with people who have crossed in Cunard ships with me.

"Mr. Otto H. Kahn, whose patronage of arts and whose relations and business connections take him so frequently to Europe, has a quality found in many men of truly international importance: the ability to put one immediately at one's ease."



"Norma Shearer travelled with me in the Mauretania. Apart from her cleverness as a film actress, she is a most attractive and gracious woman . . . delightful to know or to meet."



"I have, of course, heard Miss Lucrezia Bori at the Metropolitan, and have met her on several crossings. Her beauty matches the glowing quality of her voice. To me she is the soul of song."



"Charlie Chaplin always appealed to me as an artist. Then one night on board, in front of a group of important business men, he advanced many of his economic beliefs. It was instantly apparent that he was very well informed and very sound. It appeared to me that Mr. Chaplin would have been just as big a success in commerce or banking as in the films."



"Mr. Owen D. Young has crossed with me in the Berengaria and the Mauretania. It is an education as well as a pleasure to hear him talk informally. His modest and engaging personality seems to aid his brilliant logic in making intricate subjects readily understandable."

"Quite apart from his achievements in business, Mr. Charles M. Schwab impressed me as a man . . . a warm, sympathetic, forthright personality."



"I admire Douglas Fairbanks and Mary Pickford. All of the adulation of the public has not made them the least bit conceited. And the education of the young niece whom Mary has adopted is governed by much common sense."



"Alfred Lunt and Lynn Fontanne, that gifted couple of stage and screen, have crossed with me in the Mauretania. It is no wonder that enthusiastic audiences find their acting most 'natural' . . . for they are quite as dynamic on shipboard as on the stage."

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## V O G U E

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ACCESSORIES

Cover design by Benito

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## THE CONDÉ NAST PUBLICATIONS, INC.

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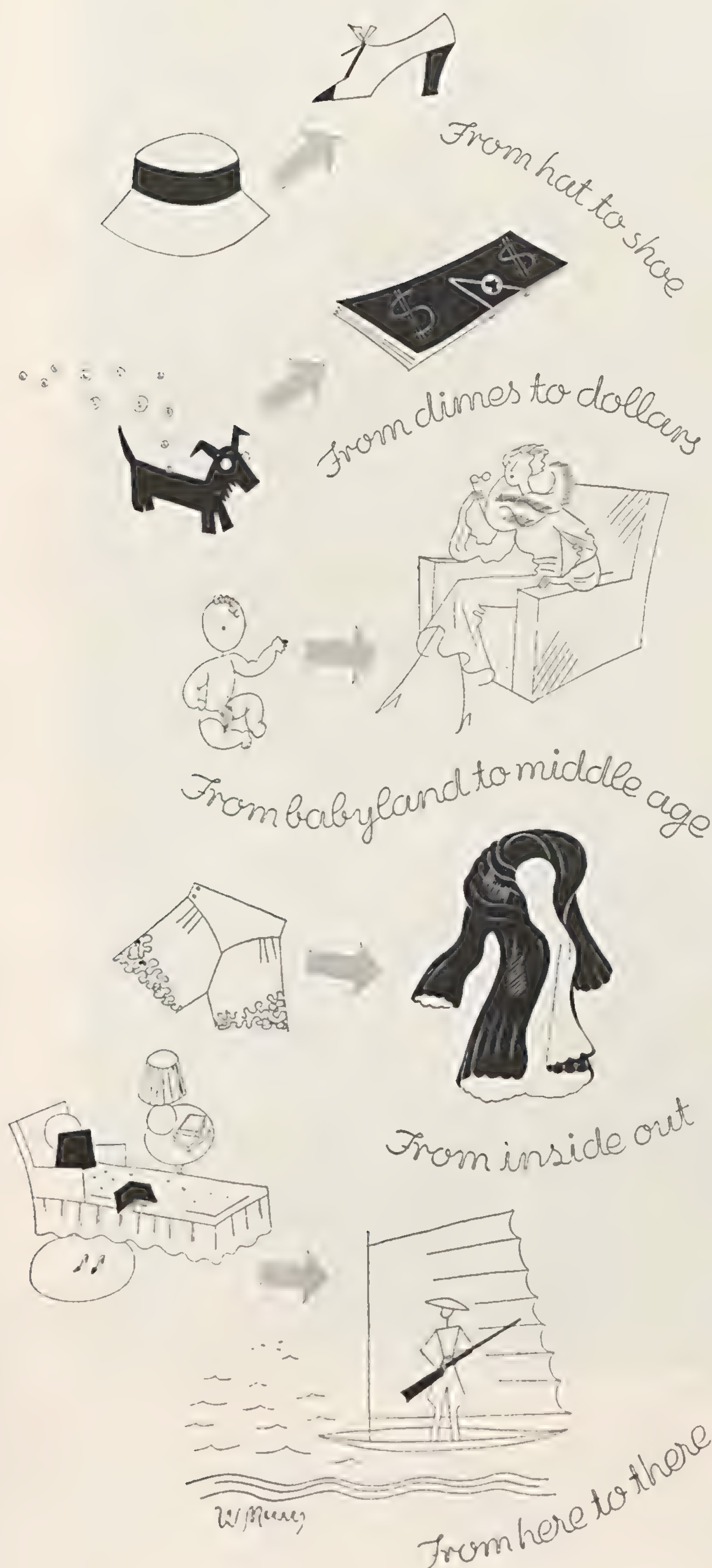
MOCK TURTLE • CREAM OF CELERY  
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**HEINZ** *homemade style* **SOUPS**



# Vogue's

eye view of the mode



WE feel that, editorially, we cover the world of fashion from pole to pole. We are constantly being assured by our friends that we do. But never did we feel so reassured as to the range of our roving eye as when we asked a Vogue artist to make us a little drawing of the summed-up contents of one issue. She presented us with the highly symbolical map at the left, full of little arrows pointing at things. A glance at it will show you how utterly, how sublimely, this issue of Vogue covers the Chic Situation.

- Everything, to begin at the top, from hats to shoes. The hats, you will find on pages 23 right through to 29, and the shoes are on pages 56 to 58. What comes between these extremities can be found on practically every page.
- From dimes to dollars. From sweet, economical little Shop-Hound, barking bargains at you on page 68, and the debonair scarfs on pages 48 and 49 (capable of making over an entire costume), to the dollars represented by the edible evening dresses scattered over various pages, we have that ascending scale covered, too.
- From Babyland to middle age, as our sentimental artist so touchingly puts it, takes you from two pages of clothes launched by no less a sponsor than H. R. H. The Princess Elizabeth to two pages of clothes for the older woman.
- From the inside out is a still more alarming chasm. Watch us leap it. There are divine underclothes on page 83, and, on pages 44 and 45, you will find some chic garments that are unmistakably outer.
- From here to there. From home, represented by the amusing interior decoration ideas from Bruce Buttfield (shown on pages 52 and 53), to the Bay Ha-long (turn to page 47) is a far cry. But for Vogue? Pooh-pooh, we do it every issue.





HOYNINGEN-HUENÉ, PARIS

## The Comtesse

**François-Guillaume de Maigret**

This, it is said, is the First Lady to wear a Fez—the lady who almost single-handed started the high-hat revolution. Coming back from Africa with a Tunisian *chéchia*, she inveigled Maria Guy into civilizing it; then appeared at the races in it, with this Goupy cape and scarf and muff; and thus gave the world a new fashion



# HIGH-HATTING

SOMETHING pretty earth-shaking has happened again. If you never liked your face any too well under a flat little pancake of a hat, the Millinery Powers now present you with an alternative—the high-hatting hat.

All the lookers-on at the Openings got a brand-new shock when they saw it. Is it a Cossack cap snatched from the Czar's old bodyguard? Is it an African fez? Is it a pill-box grown up? The questions flew thick and fast. And what are these little toques with top-knots of feathers and flowers sitting on their roofs? How and why and wherefore did all this start?

The story goes that the Comtesse de Maigret—she whose photograph ornaments the opposite page—really fired the first shot. But in case you didn't read the note under the lady's picture (you oughtn't to miss a thing on these pages, you know), it happened that Madame de Maigret, while in Africa not long ago, fell in love with one of those native Tunisian *chéchias* (the local style of hat), bought one, and, on her return to Paris, took it to Maria Guy to be copied into something she could wear in town. It turned out to be a dazzling success—so much so that, when she appeared at the races in it, she created what in our quaint reportorial way we call a sensation.

The chances are that we would have come to these high hats—even without Madame de Maigret. Curiously enough, Maria Guy and other bright minds of the millinery divinity, were experimenting with the idea at about the same time. What with every one trying to look tall, to exaggerate the vertical look—there's no better way to help the cause along than by adding an inch or two to the crown of your head. And then, there's something young and jaunty about a tall hat—like a bell-boy's cap or a Dandy's topper—it makes you want to hold your chin higher and emphasizes that long-necked look we're bent on having this year.

**AFRICA SPEAKS:** Reason or no reason (and who asks fashion to be logical), when Reboux's three tall toques came out at her Opening, they practically stopped the show. One was "Le Fez," of bright red felt, taller than anything we've put on our heads in a decade, its top pushed in and black coq feathers fixed flat along one side. If we haven't made ourselves clear, observe it for yourself in two views on page 25. The second hat was "Croquis," of blue baku-like straw, its flat top slouching over towards the right shoulder, a band of red-and-green feathers encircling it. The third was "Joli-Mai," of navy-blue picot, banked with a flat, two-inch strip of lilies-of-the-valley. Under the different fingers of each designer—



REBOUX HAT AND SCARF (SAKS-FIFTH AVENUE)

this tall hat changes its figure and complexion slightly. Maria Guy's "Fez" is to be seen on page 28. Suzanne Talbot built hers of pale green heavy silk crêpe—such a crinkled, blistered silk it would pass for straw anywhere. To give hers more of the Cossack atmosphere, she tied around it very military cords in white and red. See page 24 for this. Louise Bourbon did several with a fez outline—one of the most discussed, her "Lance Pierre," of shirred black crêpe—a steal from the Bengal lancer's headgear—a touch of Africa, again!

**TOP-KNOTS:** But there are other ways of getting height than just by shooting the crown up in African or Cossack style. The toque itself can stick rather close to your skull—and height is managed by means of a little top-knot on its summit. Reboux is a master at this stunt—and, at the top of this page, you see "As de Carreau," her black wool duvetine cap, surmounted by a gay, apple-red grosgrain patch that looks like a school-day pen-wiper, folded and shaped into a pointed, upstanding top-knot. Again, she puts stiffened grosgrain bows with upright loops and ends on the peak of a straw or chenille toque; still again, felt cut into upstanding wings, or small bunches of flowers—primroses or poppies—or sprays of feathers.

**HIGH-FLOWN FEATHERS:** Like an autogiro, some of these feathers bristle on the peaks of caps. Agnès made a little feather toque of slate-blue feathers and heightened it by feathers crossing at the peak. This goes by the Christian name, "Le Retour," and is shown in all its glory on page 28. And let us slip in at this point a tip on feather toques—if you think they belong to winter only, abandon the idea at once. Marie Belair, too, does exciting things with feathers. On her own smart head—she is so lovely that she models her own hats—, she showed a simple grey chenille cap, on the top of which were crossed, auto-





J. SUZANNE TALBOT (JAY-THORPE)

HOYNINGEN-HUENÉ, PARIS

giro fashion, brown quills; and, on a brown woollen toque, she put a grey-and-brown wing. Note ye well the recurrence of grey-and-brown combinations! On still another black toque, she spread a firebird from side to side; and, on a black satin afternoon hat, she put upright a spray of bright red feathers.

If you want to do the really dashing thing—let your feathers match your hair exactly and affix them so they curl like Garbo bangs across your forehead and then stand up into the air. Maria Guy's little mannequin, Denise, came out wearing a draped rusty-red woollen beret with hair-matching feathers in this fashion that was frightfully clever. Turn to page 29, if you want to get a better working notion of this hat, "Chi-Chi."

But we must wrench ourselves away from this fascinating topic of feathers, and ribbons, and flowers (we'll come back to it at the first opportunity, never fear), and get back to the shapes of hats.

WHAT ABOUT THE SHALLOW CROWN? What about brims? What about the little flat sailor, which the French like to call by that unpronounceable word, "*canotier*"? What about those high-in-the-back brims that slide to nothing in front? Are they to be effaced by the coming of the high hat? Is height now the all-important thing?

The answer is an emphatic *No*. The high hat is the new thing, something the young and devil-may-care and ultra-ultra-ultra will like, but these other models will form the major coverage for most heads. Talbot, though she had fun doing the tall hat, is a Great Champion of very flat sailors (there's a beauty of hers at the top of page 26); and of shallow-crowned canotiers—perky little straw hats with the squattiest crowns extant, creased or pinched or folded down—with brims no more than an inch-and-a-half wide, turned sharply up at the back, showing almost the entire back of the head. "Scarabée," her green Rumba straw hat, has a feather fancy stuck straight up the back (Saks-Fifth Avenue has this hat). These little hats are often worn on a level with the eyebrows, but they grip the top of the head firmly in spite of their shallow look. Reboux makes many of these canotiers and sticks quills about a foot high, à la Robin Hood, at the back or front.

HIGH-IN-BACK HATS: Those turned-up-high-in-back brims that pitch forward into nothing in front are being continued by most of the houses. In some of the newest of these, the brim itself cups around the crown, giving a very small head with height at the back. This is hard to explain in so many words. (Continued on page 27)





REBOUX (BERGDORF GOODMAN)

• These are the hats that stopped the show—that upset the scheme of things—that every one is dying to try on. Reboux's "Le Fez" on this page and Talbot's "Cosaque" on the opposite page. Africa speaks in the one here, built on the basic plans of a Tunisian fez, of red felt with black coq feathers. With it, Mademoiselle Koopman wears a Schiaparelli black suit with a blouse that has a jerserelli ruching; from Bergdorf Goodman

• Up, up, up into the air—nearly six inches—shoots Talbot's "Cosaque." Russian by birth, it is of pale green rough silk that looks like straw and is looped with military cords. You wear it high on the head to elongate the swan-necked silhouette. Augustabernard's black coat-dress



HOYNINGER-MUENÉ, PARIS





TALBOT (DOBBS) • DESCAT (BENDEL) • TALBOT (CHRISTINE)

### New highs and new lows in crowns

The sliver-thin sailor is going to be one of *the* hats of spring. J. Suzanne Talbot made the top one at the left of black picot straw and tied a simple grosgrain ribbon round the crown. It's worn almost straight across the forehead, with a tiny front dip

This hat (shown at the lower left), from Rose Descat, is a hat to take to the country. You may have it of Panama, suède, or felt, to wear with your wash frocks, knitted frocks, or tweeds. The medium brim, turned-up back and folded crown are new as new

One of those wearable hats, a J. Suzanne Talbot model—becoming and right with most of your dresses (it's the first hat at the left). That new, crinkly silk, flammeol, makes both the soft crown and the bell-shaped brim, and the trimming is white grosgrain

That Maria Guy hat on the opposite page has a turned-up brim so close to the crown that you think the hat is a turban. It has the new height, too, especially in the back. This is one of those fabric creations so much in the mode—of stitched dull navy silk

Down in front and up in back still holds good—look at the Goupy hat on the opposite page to see what we mean. It's a fabric hat, of ribbed silk and grosgrain ribbon, both in navy-blue, and it's very easy to wear, with its high crown and dipping brim





MARIA GUY (BENDEL) • GOUPY (CHRISTINE)

In almost every instance, these high-in-back hats are carried out in black or navy-blue picot.

What with so much interest in crowns—even the crowns of brimmed hats follow odd and devious courses. Some of them have a point at the top as though some one had poked a finger into the straw from the under-side. Some are folded over, creased, pleated, tucked . . . as you can see from the models on the opposite page.

**THE SLOUCH HAT:** This adored hat, which Rose Descat made safe for the world, and those simple little town and country models of felt, straw, and suède . . . by which she has influenced the physiognomy of both town and country—go on and on. Whatever madness in hats crop up from time to time, you can always count on Madame Descat to come through with these brimmy, wearable, favourites. And this year, Descat has made them even more becoming—if it's possible—by playing new tricks on their crowns. She pokes them out in a point at the top, pleats, folds, tucks, and seams them; stitches them with plain or contrasting threads or fastens down their

folds with *brides* (those little loops on the side of your dress to hold your belt in place).

**IS THE BERET DEAD?** Where, just where, in this latest reshuffle, do berets fit into the picture? The millinery minds of Paris optimistically think the fez, once your eye becomes accustomed to it, will be worn as easily as the beret. But berets will still be with us here and there—worn in a new manner yanked almost down over your nose, as is seen on page 41. And, out in the field of active sports, they will go on and on.

By all this, we hope we've made fairly clear the general silhouette of hats. It's pretty much a toss-up about brims—none at all, very narrow ones, medium-sized ones . . . and, later on when summer comes, the capeline or the picture hat will burst full panoplied on the scene. Maria Guy made a Simon-beige summer capeline of *paille de somalis*—it looks like homespun—with flat rosettes of gay linen ribbon. And Louise Bourbon even proposed a capeline for spring—a beige picot one with a straw bow perched at the upper edge of the tilted crown.





MARIA GUY (BENDEL) • AGNÈS (LILLY DACHÉ)

WHITE HATS ABOVE ALL! As you took a census of colour at the Openings, the number of white hats was literally staggering. Unless you have at least one white hat—and have it *pronto*—you'll feel very much abused. Some of the most enticing are made of white cloqué silk—that blistered, bumpy silk we've talked about incessantly; some are of soft white silk piqué woven with lozenges or squares; but the most unexpected, the most daring are made of Rodier's new cottons.

COTTON FOR A TOWN HAT? . . . you may well be querulous. Unheard of as it may seem, that is the newest thing. To be sure, Rodier's cottons are no commonplace cottons. One, in beige, looks exactly like a woollen herring-bone weave; another, in grey, called *tissus de lin* is really a soft, loosely woven linen with a cotton look. For along with cotton, linen will sky-rocket into tremendous popularity—you wait and see. So many touches of linen appear on dresses and suits that it is only logical to clap a linen hat on your head. Practically no one can beat Madame André, at Maria Guy's, when it comes to evoking a chic and becoming hat out of unexpected fabrics.

Next to white, come beiges, navy-blue, and black, with grey, rusty-red, greens, brown, black-and-white, and a bit of purple and red used together, not far behind.

Black-and-white checks and stripes, in woollens and straws, are to be seen at Rose Valois'—combined with black for town hats and berets. An amusing zebra-striped woollen

toque has an upstanding, flaring brim tied in front with black grosgrain; black-and-white straw braids are woven into a checked design for the crown of a black felt hat; and pin-checked woollen makes half a beret.

Two or three greys or beiges are sometimes used together, and Marie Belair's grey chenille toque with its brown quills and her brown woollen toque with its grey and brown wings are tribute to the continued chic of grey-and-brown combinations.

THE SCOTTISH INVASION: Scotch clan colourings have a large following. Around Rose Descat's natural beige straw hat, you see a band of vertical stripes in Scotch plaid colours, with tabs hanging down below the medium-sized brim; or two or more grosgrain ribbons in Scotch clan colours combined into a hat-band; or an entire hat of Scotch plaid djalap (see page 41).

STRAWS IN THE WIND: Picot—soft and pliable—is foremost among the straws. The others, with hardly an exception, keep well within a fine-grained range, whether smooth or slightly rough. You hear the *vendeuse* mentioning *liseré de picot* and *papier russe*, as well as picot. Talbot, for many of her hats, uses a new, thin corded straw—dull silk straw cord, slightly thicker than a heavy embroidery silk, or string, applied in narrowly spaced rows round and round the hat—and these are shown in such colours as pale green cord on black or navy-blue on red. This same silk straw cord is also used in rows of ringlets (Continued on page 76)





MARIA GUY (JOHN-FREDERICS) • J. SUZANNE TALBOT (SAKS-FIFTH AVENUE)

Even a flat beret can have a high look—witness Maria Guy's "Chi-Chi," of rusty-red wool, with an upstanding edge and a wisp of feathers curled like soft bangs

Over at the left on the opposite page is Maria Guy's "Fez," that smart Turkish-French alliance. The material is a stitched, granulated, silky wool in rust colour

A hat that isn't high itself is apt to be heightened by quills—like Agnès' "Le Retour," at the right on the opposite page—a feather toque in slate-blue

It's called "Collerette"—that toque at the upper right—because of its upstanding collar made of white straw ribbon. The crown is of shiny black paillasson

There's nothing to "Dandy" (Talbot's hat at the right) but its shape, its Rumba straw, its white grosgrain bow, and its veil—but it couldn't be smarter

Gay flowers printed on white crêpe ribouldingue are an Agnès spécialité. It trims the black felt beret, "Pour Plaire," at the far right, and makes the scarf



J. SUZANNE TALBOT (BERGDORF GOODMAN) • AGNÈS (JAY-THORPE)





DRESSES FROM BERGDORF GOODMAN





STEICHEN

## SPRING PLUMAGE

- All this scene needs is to be set to the music of Mendelssohn's "Spring Song"—but who wouldn't burst into sentiment over these five dresses? To do them justice, we've set them in a bower of blossoms, beside the mammoth bird-cage with white doves, which Mr. Frankl has designed
- To get back to the dresses—far over at the left is a filmy thing of dove-grey lace as genteel as anything your grandmother wore—and it is a gown that your grandmother or your mother or you could wear equally well—just a perfect thing that's all. It even owns a modest fichu at the neck
- If you want the world or your young man to feel protective towards you—Lanvin's black net dress (second from left) will help. Your shoulders are half hidden by a baby cape, your waist encircled by silver beads
- The meditative lady reclining by the cage has on a hit of the season—a white organdie dress squared off with big black checks. The sleeves are puffed, the belt decidedly red
- On this page, the lady nearest the cage wears a white mousseline dress with big navy-blue dots—slim of skirt, wide of shoulder, and sweet!
- White mousseline with red dots is the choice of the last lady here—and here, again, ruffles run riot over its cape and skirt, and a scarlet sash knots through the front of the gown





*4 parts oil  
1 part vinegar  
with a grain  
of salt*

JEFFERY, The Earl Amherst, believes in swift trips and *beaux gestes*; he arrived in America for no other reason than to see Noel Coward in that talented Britisher's "Design for Living" when it opened. Very swank, very modern, utterly utter. Cole Porter remained long enough on our shores to see his current opus, "Gay Divorce," produced, flourish, and, in the Broadway manner, die. He was much in demand these depression days, at the piano, as music after dinner has supplanted the more expensive and less harmonious bridge and backgammon. Other popular Tommy Tuckers are Peter Arno, Dick Rogers, George Gershwin, Jack Monroe, and Dwight Fiske.

- To go back to the English, Syrie Maugham's daughter, Liza, who is about seventeen or eighteen, has now got a little house of her own attached to her mother's, in London, but with a separate front door and a tiny kitchen, so that she can entertain her friends. A big doorway connects it with her mother's house. There is a rumour that the younger generation has renounced night-club life in favour of quiet evenings at home with conversation, and that they sit around exchanging their ideas about life until late into the night.

- There is no end to the resourcefulness of hostesses this season of depression, 1933. At Mrs. Fair Vanderbilt's party on Christmas, which has become one of Fifth Avenue's most beloved institutions, there was a plate in the hall to which each guest was supposed to contribute \$5 for sweet charity's sake, and, when Joan and Charlie Payson gave their party for the unemployed, you paid \$10 to come to dinner, and, if you came in after eleven, you paid a cover charge of \$5. Whereas it was once customary to entertain, it now sets you back to be entertained.

- The Winthrop Aldriches gave a Dutch party—"An Evening in Holland," which was inspired by their visit to the Netherlands last summer. The Edgar Leonard's

party, on the other hand, went Montmartre in its decorations; whereas, the joint charity party that Mrs. Marshall Field and Eleanor Barry gave went merely big. Their decorations were (unlike most of the guests' gowns, no matter what the little liars told you) last year's, and were used at a similar party they had in the same vacant apartment at 10 Gracie Square. Walls and doors were plastered with signs and posters saying "This way to the Ping-Pong Room," "This way to the Baccarat Tables." There *was* no Ping-Pong Room or Baccarat Tables. Another sign informed you that you could go up and rest in Mrs. Eustis's apartment on the floor above, but, when you got there, Mrs. Eustis's apartment was shut, and Mrs. Eustis, who was in Washington, had evidently instructed the superintendent to swallow Mrs. Eustis' key. At least, that's the way the superintendent looked after twenty-odd couples had asked him for it twenty-odd times. At this party, Jack Monroe sang—when the baffled guests were not muttering invectives.

- Other muttering is being done by our better-known fountain-pen victims: Mrs. Vincent Astor, Mrs. Harold Talbott, Mrs. Richard Hoyt, Mrs. W. R. Hearst. Manicures which have caused commotion lately are those displayed nightly by Barbara Woolworth (Fugitive from a Chain Store) Hutton. She paints her finger-nails to match her dress: black, red, green, yellow. Those who have gone in for painting this season, but on a higher æsthetic plane, are Hope Williams, James Warburg, Clifton Webb, and "Dumpy" Oelrichs. Some of these inspired souls do their daubing in the

privacy of their own chambers, others go to Neysa McMein's to do it. It was there that Hope Williams conceived and executed her masterpiece, "Pink Prizefighter," inspired, so she says, by Jack Baragwanath.

- Hope Williams was a débutante of 1922. Since her great stage success, every season's crop of débutantes produces one aspirant to Broadway. In 1930, it was Fifi Laimbeer. Last year delivered up June Blossom. This year, Whitney Bourne appeared charmingly in Gilbert Miller's production of the "Firebird."

- To return for an instant to Art, we find that Jo Davidson, the great sculptor, has just done Harrison Williams and Charlie Payson. He is dying to do Mary Taylor because she is so beautiful and interests him so. Francesca Braggiotti Lodge has been trying for years to get into the movies and has even achieved an anonymous fame doubling for Garbo's voice in the Italian and French retakes. Now, every one thinks it is very funny that John, her personable-looking husband and a lawyer of parts, simply appeared on a Hollywood lot and forthwith received a tempting offer. Which he took.

- And, as Tweedledum would say, contrariwise: George Putnam, who was married by Amelia Earhart, has started a club called "Little-Known Husbands of Well-Known Women." This department's candidates are Mr. Lady Abdy, the Hon. Daisy Fellowes, Sir Elsie Mendl, and Mr. Lorraine McAdoo. For your information, Mrs. Edward James is really Tilly Losch, Mrs. Alden S. Blodget is Cornelia Otis Skinner, Mrs. John Baragwanath is Neysa McMein, and Frau Lieber is Marlene Dietrich.

- Ah, the pity of it all! Some swell acting was done the other day by the lady who, introduced as the Countess Thingummy, arrived from Washington with the Arthur Krocks to spend a week-end on Long Island and, after a good deal of temperamental nonsense, was exposed (Continued on page 86)





LOUISEBOULANGER—GERVAIS • LOUISEBOULANGER—MARY WALLS

STEIGER

Here are two of the slightly bouffant evening dresses in Louiseboulanger's collection. The first is of stiffened ciré chiffon, sashed at the waist and with a hint of a blouse above—something to watch out for. Table from Syrie Maugham

All of the things you used to love in a robe de style are back in this 1933 version—a bit of bouffancy, a picturesque look, and a rustle when you walk! The fabric is gros de Londres taffeta, and that deep, deep blue is very chic

### Back to bouffancy



# Good Parties and



*The Casual Party*

THERE will be low lights at the casual party, and no dazzle or people yelling at you. There will be plenty of comfortable chairs, but not any divans, which have proved to be only too conducive to petting or deep repose. There will undoubtedly be a blazing fire, as a sort of focal centre for fascinating conversations. As for the people asked, there will be not more than ten of them, but what people! One will have just returned from the U. S. S. R., or the jungle. Two will be utter strangers to the others, and utterly appetizing. A goodly section will be Listeners, of talent and experience. One beautiful dumb-bell will not come amiss.

The dinner that precludes the party should be at eight, with very special food, but not very many courses, and previous to this the guests will have had rounds of Old-Fashioneds rather than knock-you-down mixed drinks; there will also be some species of non-alcoholic cocktail served for those recovering from other parties. The hostess, who you perceive would be a practically perfect person, will display no desire to turn this lovely party into a bridge tournament or a length marathon, thus distinguishing herself from the rank and file of hostesses.



*The Whoopee Party*

HAVING set out to be a Whoopee Party, the function under consideration will proceed to be a Whoopee Party, not dissolve into mere noise and intoxication. There will be a blaze of lights, fit for a coronation, and good music, playing fast enough, which will be playing when the guests arrive, not start up diffidently after a dismal little group has been standing about for some minutes. There will be plenty of room, big ones for dancing and small ones for the other things that people go to Whoopee Parties for. There will also be magnificent means of circulation, whereby guests can drift off to talk about Life—and thereby eliminating deaths from smothering at the champagne table.

There will be plenty of sofas-for-two in well-chosen spots, and a large buffet table placed in a conspicuous place, serving not only food, but as a place to dump your undesirable partner. Lots of drinks. The very last word in professional entertainment. And two orchestras playing continuously, conducted by gay and popular personalities. A smattering of hand-picked celebrities, including one Grand Duchess, two handsome actors, one dancer, four movie stars, one prize-fighter, five beautiful girls too young to be there, ten seasoned roués, fifty men without their wives, three foreign uniforms, one man who is suspected of using lipstick, no homely women, and a Situation.

*The Swell Party*

THIS takes a high-ceilinged drawing-room with family heirlooms; a butler whom all the guests know and greet by name; a very old maid in the dressing-room; one old dowager who seldom goes to parties, but knows whose mother married who and why; one heir to billions who is sweet to the old ladies. And, in the dining-room, no trick decorations, but fine, substantial old china and silver; terrapin, pheasant, and a crown roast; four kinds of wine; several footmen; white damask; Louis XV. chairs that leave a mark on your back; at least one diamond stomacher in evidence; and an old adorer who has become an Ambassador.





# Bad Parties

## Theatre Mistake

THIS all starts with tickets to a first-night performance of a play that turns out to be an utter flop. Too many people have been asked, so that, when you arrive late (having come in several taxis that all chose the most crowded side streets, making you spend the time while the curtain was going up looking at a traffic light), you all mill miserably about in the back of the theatre. Due to all this confusion, the guests are seated badly by their hostess, who puts one guest of honour next to the guest who is slightly deaf, and the other four seats away from her fiancé who has been put next to the Dangerous Woman who is the deadliest of rivals. That sort of thing.

Needless to say, you yourself are placed next to some one who has an incurably confiding nature. For a while, she tries to make merry by whispering, "Isn't it *divine!*" in your ear, and, later, when it is apparent that the play is not divine nor ever could be, she amuses herself by pointing out the celebrities locally represented, in a loud hiss, still in your ear.

After all these misfortunes, the guests are taken on to a party given in honour of the stars from the play, which is practically unattended—most people being too embarrassed by the coolness of the audience to come and meet the actors.



## The Crush

AT this little misfortune, there will be such an arrangement of doors that it is practically impossible to get in in the first place. The noise will be great; but not an organized noise, or a noise of innocent merriment, but a lost, confused babel like that in the Grand Central Terminal on Christmas Eve. A buffet supper will be served, and you will balance on the edge of a chair and spill your coffee all over your best evening dress. No air. Pink punch, furnished in the spirit of "Oh, they won't mind *what* they drink, so long as there's plenty of it!" One of two kinds of hostess: either she leaves the whole mess to shift for itself or she insists on "keeping things moving," separating couples who have spent the whole evening vainly trying to get together or bringing together others who have recently obtained their divorce.

## The Tricky Party

YOU get this effect, in case you are still interested, by, first, sending humorous invitations that leave the recipients slightly at a loss as to what it's all about. Due to the humour involved, the date, place, and hour are rendered rather cryptic. Once the guests have rounded up the party, however, things get worse. One of several things is bound to happen. Either games are suggested, games that require more spontaneity and high spirits than the guests are by this time capable of (if ever), or you are all taken on to supper at a little Chinese restaurant where the food is novel; so novel, in fact, that the guests are left practically half-starved and have to repair to Childs' later to repair the condition of their insides.

There are usually two celebrities, both of whom expect to be the centre of attention. One drunk, who is just so drunk that nothing can be done about it, and he won't go home. There is a semi-professional funny-man, who has been asked because he is such a scream. He bounces about and makes puns, and it is all very sad and not funny. Or, last and worst of all, it is a fancy-dress party, supposed to be very funny, and all the guests come in would-be humorous costumes that prove to be uncomfortable, if not positively painful, and by the end of the evening are nothing but sadly unattractive.







MOLYNEUX—PEGGY HOYT • BERGDORF GOODMAN

**A capelet around your shoulders**



## A FLUTTER in CHIFFON

Practically any cape is good, but one that smothers your shoulders in pink ostrich plumage is superlative—a cape, by the way, that doesn't cover up your nice spine. Unfortunately, the lady wearing this in the picture on the opposite page is sitting down, so you can't get a good idea of the long, liquid lines of the dress—lines that are managed by deeply pressed pleats in the front and back of the skirt. A heavy dull crêpe has been chosen for this model

Aside from the intoxicating pale grape colour of that dress across the page—and chiffons, this season, will be in lovely, heady shades—, this dress has a baby capelet to chalk up among its several assets. The edge of the short cape is quaintly ruffled, and there are flowers at the back of the neck, strangely enough, to match those at the front of the bodice. Here, again, we have one of the new straight-hanging skirts to rave about

All you with an urge to look more ethereal than your earthy brethren—cast an eye on the dress at the right. Smoky-grey chiffon like some wraithy column, with a cloud of a train floating behind. But, to save you from looking as though you'd blow away, its maker added a jacket of mated taffeta with fly-away shoulders and a fly-away peplum and a quaintly old-fashioned look—not unlike the pelisses our grandmothers used to wear



BERGDORF GOODMAN

**Modern pelisse, trailing skirt**



## How a New Yorker spends a day about town

- She starts off her day with a lesson in dancing—German dancing, very slim-making, as taught by Ludwig Le Febvre
- She goes next to Michael Hairdresser, Inc., where Carlos provides her with chic curls
- Then on to Jay-Thorpe's to buy a new gown—the best feminine tonic thus far discovered. This one (like so many of the smartest seen about town) has fur for its trimming—a silver fox lei, which meets at a high point at the front of the bright red crêpe dress
- And a new hat, of course, also found at Jay-Thorpe's—a Re-boux velvet model in deep and light orange—just right with her curls and her caracal coat



FIRST, A DANCING LESSON FROM LUDWIG LE FEBRE • THEN A VISIT TO MICHAEL HAIRDRESSER, INC.



A FITTING TAKES UP THE LATE MORNING



AND SHE BUYS A HAT BEFORE LEAVING JAY-THORPE'S



• After lunch, our heroine plays bridge with Mr. Culbertson, first discussing the new rules. She wears Jay-Thorpe's brocaded blue satin blouse and black crêpe skirt  
• Then on to Elsa Maxwell's amateur exhibition at the Wildenstein Galleries. Miss Maxwell herself is there, and Mr. Gifford Cochran (who produced "Mädchen in Uniform" in New York). Our New Yorker wears a beaver-trimmed grey wool dress from Milgrim



MR. CULBERTSON EXPLAINS NEW BRIDGE RULES

• For dinner in a little restaurant in the Fifties, she wears a very informal crêpe evening dress in blue, with mink revers on the jacket—  
• Her last port of call on this busy day is the Casino in the Park, where smart New York gathers every evening. You see her below, choosing a table and wearing an enchanting black velvet wrap with a luxurious collar of silver fox, which she bought at Milgrim's



THEN SHE MEETS MR. GIFFORD COCHRAN AT MISS MAXWELL'S EXHIBIT



SHE DINES AT A LITTLE RESTAURANT IN THE FIFTIES

TONI FRISSELL



AND ENDS THE EVENING AT THE PARK CASINO





### When the blue begins a spring colour scheme

Blue mouslikasha brought up from the back and rolled across the top gives this Maria Guy toque that high-in-the-back look that will be so chic, come spring. There's a black grosgrain ribbon caught in the fold, to echo Augustabernard's black velvet-collared coat. Hat from Lilly Daché

"Split," it's called—the shining, new, picot-like straw in this upturned frame-the-face hat, "Bambin," from Agnès. There's a bow of peau d'ange piqué in the same red as Augustabernard's crêpe romain blouse—to show you the chic of matching hat trimmings and blouses. Bendel has the hat





### Dark bright colours rise to the top

Descat pulls out a pointed peak on one side of the crown of a pale pink shantung-straw hat, to give the flyaway look that is so chic for sports. It matches the bow-knot facing on Schiaparelli's ribbed silk blouse. Hat, "263," from Bendel; blouse, Bonwit Teller

This is the new 1933 way to wear a beret—yanked almost over the nose. Designed by J. Suzanne Talbot, it flaunts a ringleted surface of tiny black cords; Saks-Fifth Avenue. Schiaparelli's suit has an Empire blouse of silk peau d'ange jersey; Altman

It's of plaid djalap and grosgrain ribbon. It has points, pinched in on both sides. And it's perfect worn with the ribbed wool blouse with a semi-turtle neck. The hat is Descat's "273," from Saks-Fifth Avenue; the blouse, Schiaparelli's "476," from Hattie Carnegie



## FIT FOR A PRINCESS

by Joan Woolfcombe

TO a waiting world, vastly intrigued, came the report that the Duchess of York, proud possessor of a Baby who is also the Fourth Lady of the Land, had said: "I do not wish my baby to look like a little gnome. I want her to be a frilly baby."

So Her Royal Highness had her way, and first one and then (four years later) another frilly baby set the style to all smart infants; and now, while one tailor-made and trim little girl of six leads the fashions for those just graduating to the schoolroom, the other frilly baby reigns in the nurseries of 145 Piccadilly.

Actually, there was grave danger to all smart infants when H. R. H. The Princess Elizabeth was about two years old—a danger appreciated by all the best Nannies. Would the Duchess (who held child fashions in the hollow of her hand!) go all "arty-crafty," quaint, or fancy-dressed when she selected styles for her small daughter?

Happily for the Very Youngest Moderns, all fears were unfounded. Breathing sighs of relief, the Nannies of Mayfair realized that their children's fashions were about to be "set fair" to extreme simplicity. They noticed, too, that that Paramount Nannie of all, the serene and strongly silent Nannie Knight, head nurse to the small princesses, turned out her two small charges with startling success.

We are told that it was first the Duchess herself who evolved the basic lines of the style on which all variants were—and still are—based. The famous "Elizabethan" golden curls (in reality, of course, a much more attractive blond chestnut), helped a great deal; for they justified the hatless fashion. For herself, Princess Elizabeth is said to react normally to this clothes question; but on hats she has her ideas; especially since, while all the world knits, this little girl remains unimpressed by the return of the womanly woman. A winter cap to be crocheted for Princess Margaret—this was craftily suggested. "It would be nice," Elizabeth is said to have remarked with fine impartiality, "But, when she does not wear a bonnet, she is better bareheaded, like me. . . ."

But we have our memories of a hot summer's day and Elizabeth, driving round the Park complete with pink frock, sunbonnet to match, and tiny pink parasol. As regards these two important wardrobes, it was



JOAN WOOLLCOMBE



KEYSTONE



H. R. H. PRINCESS ELIZABETH AND H. R. H. PRINCESS MARGARET ROSE

© MARCUS ADAMS, LONDON

first a question as to "where smart waists are worn"; and the answer the York Nursery gave was "round the upper tummy." The two children do not ever wear the low-waisted styles, and it is interesting to see how the simple white cambrics for morning were varied in the early days of both children; first the loose frock, made with a plain yoke and the only touch of colour the well-known coral necklace that Elizabeth wore: then the introduction of smocking in colour, and—while they are still very young—bright shoes of periwinkle-blue or scarlet.

Promoted from baby dresses (Margaret also seems scornful of pink-sprigged crawlers), they graduate to coloured dresses; here we have repeated the colours we

see again and again: palest blues and daffodil- and primrose-yellows. The new Nurseries at Royal Lodge are decorated with these two colours; they even outdo pale pink in popularity.

English cottons, muslins, cambrics—when the English summer permits them. And, in the afternoons, a variant of the same style: organdie, muslin, silk, and taffeta. Here the frills begin: round neck and arms, rank on rank of them round the short, spreading skirts. Margaret flaunts ribbons and tie-ups on each shoulder in a modernized form of an older, still delightful style.

Their dresses are nearly always made sleeveless, and their ordinary afternoon frocks (Continued on page 78)





BONWIT TELLER • BEST • JAY-THORPE

### Incoming fashions in woollens

Just roll up the sleeves like a coal-heaver, if you want short ones—unroll them when you want long. That's one advantage of this sheer wool dress. Another is the scarf. Descat's stitched pongee hat; Bendel

Coming through that revolving door is *the* suit—to our way of thinking. A jacket of greyed brown tweed—the wrong side used for the skirt. Mark you the blouse. Descat's hat; Bendel

Bright red—but not a hot, screaming one—this sheer woollen dress has a short jacket with husky-looking shoulders padded in three tiers. Black clips and belt. Maria Guy's black fabric hat; from Bendel





SAKS-FIFTH AVENUE • ATKINS

### Odd lengths in coats and jackets

It looks as if the blue and the grey will again be an American national anthem—what better combination can you get than this blue crêpe dress with its twisted sash and the Rodier wool coat (note length)? Talbot's fabric hat; Bendel

All our juiciest adjectives ought to be called out for this suit—for its youth, for its smooth wool, for its young little jacket hacked off very short, for its blouse tying in a bow. Nice with it is Mado's fabric-and-ribbon hat; Bendel





STEICHEN

JAY-THORPE

### **Like a cool orange frappé**

One look at this dress and you think of a long, cool, frothy glass of orange frappé—an appetizing dress for the South or for summer evenings. The top is of pale lemon coloured chiffon, the rest of orange chiffon, fitted where it should be and flaring where it should. More allure is added by the cape, by Miss Claire Luce, and by the Colwell glass-and-mirror setting



# THE BAY HA-LONG

By Gertrude Sanford Legendre

THE silent Anamite boy brought in a tray of liqueurs, and Mr. Lapique helped himself to a peppermint and placed the glass on a bamboo table beside him. "You will see the Bay Ha-long," he said, "and maybe also the mouflon—if we are lucky."

I was stretched on a long bamboo chair on his flagged terrace, under a faded green awning. It was early in the afternoon, and the sun was still hot and dazzling as it beat on the flat water before us. We had come to Hon-gay, the gateway to the Bay of Ha-long, which lies on the northern seacoast of Indo-China, to try to secure a mouflon for the American Museum of Natural History. This rare animal, known as a serow, is closely related to our Rocky Mountain goat.

Mr. Lapique was to be our host aboard his old Chinese junk, which was anchored off the Grotte des Surprises, ten kilometers out in the bay. The captain of the sailing schooner that was to take us there came silently forward. He looked like an old pirate, for around his head was a red handkerchief tied in a knot over one ear, his chest was bare, and in one hand he dangled a huge flat straw hat. His name was La Perouse, because Mr. Lapique had once voyaged on a ship by that name and had dubbed him accordingly. "*Prêt, M'sieur,*" he whispered to his master.

Mr. Lapique, a perfect picture of an old colonial, having lived over twenty years in the tropics, rose from his creaky chair, mopped his humid brow, and pulled his bushy whiskers. He was dressed in a white shirt and trousers, and his bare feet shuffled a loose pair of rope-soled shoes. "*Allons!*" he said, "get your bathing-suits

and rifles together, for a good breeze is blowing and we will sail with the wind."

The old schooner (she was a *very* old schooner) slipped out of the harbour as silently as a ghost. The patched canvas sails filled out with the breeze, and her bow spanked through the foamy blue water. The heat of the day had ended. The sun dropped behind a gigantic peak that rose ahead of us. As we slid across the milky pink and violet surface that melted into gold, I could see jagged rocks on all sides—stupendous black walls carved in all shapes and sizes. The sea had chiselled away deep caverns, fantastic ledges, and palisades resembling phantom castles. Sailing between a narrow passage of chaotic cliffs that mirrored their height in the smooth, motionless surface below, I felt like a prisoner hemmed in by tall sentinels of stone.

This was a land of unreality. The sunset faded, the mystery of weird shapes and dark forms melted into blackness, and a golden moon rose from the depths of the ocean and swung up slowly, silvering our sails. Only the swish of the waves against the schooner broke the heavy silence as we glided towards the light of *La Princesse* in the distant bay.

Here, where the wind and water of centuries have hollowed out black vaults and deep tunnels, pirate sampans may lurk in safety. From these amazing islands and caves, smugglers carry on their business as they did hundreds of years ago. They traffic exclusively in the sale of opium and Anamite girls, which they deliver to the Chinese traders who wait in the open sea to bargain for their human cargo. The native (Continued on page 72d)



A MOUFLON AND ITS CAPTURERS



MRS. LEGENDRE WITH A NATIVE COMPANION





**To animate your spring costume**





## THE SPICE IN THE WARDROBE

PLEASE—pul-lease—don't skip over the items scattered on these two pages as if they were just so much trivia. To be sure, they are only incidentals, mere concomitants to spring wardrobes, but what any given one of them can do for a spring outfit is what salt can do for the potage, what sparkle can do for the Burgundy, what—in a word, spice can do for life.

1. Tilly (a Paris designer, albeit the name) concocted that beige scarf and bag of an especially woven *velours paysan* to put a thrill in some suit this spring. The gold frame and satin lining of the bag are lovely; Bergdorf Goodman.

2. Nothing is much more effective than stripes—when voluntarily worn. Blue, white, and yellow ones streak this Paris-Art crêpe scarf and handkerchief; from Altman.

3. Made of the stuff that men's ties are made of—this bag and scarf, "Ensemble tissu cravate," is another irresistible set that Tilly produced out of the nowhere.

4. Guillemin's artificial silk scarf has an effective irregular plaid design in red-and-white. Bonwit Teller's is the place to go for this brightening touch.

5. A simple spring suit cries out for just such a cheerful note as this ensemble, by Paris-Art, of scarf and handkerchief with a woven plaid design in red, blue, and yellow. You will find it at Altman's.

6. This group needs separation, but don't become impatient. First, there is a bag, the joy of which is a big gold plaque hung on the outside—the under-side of which is a mirror so that you can take a quick look any old time. Maggy Rouff thought of this, did the bag of brown antelope, added a flexible strap, and shipped it to Best's.

### A dash of colour and contrast

6. Second, there is an afternoon bag of stitched marocain on which Volokhoff put a crystal top set in silver.

Third—an evening pochette of white satin decorated with circles of crystal filled with pearls, for which you can thank Volokhoff. To be found at Bergdorf Goodman's.

The chiffon handkerchief with a rolled edge got on the opposite page because its colour graduates from vivid to palest green. Paris-Art did it; Saks-Fifth Avenue.

7. (Up on top of this page, if you're lost in the maze of figures.) This is a hand-woven beige wool scarf with a design of opposing diagonal stripes. There's a bag to match, both done by Heller and Rice, and aren't those smart initials on the bag? Mrs. Franklin has this.

8. Any sports dress or suit would be the better for the addition of a striped brown, brick, and white wool scarf such as this one designed by Paris-Art; from Best.

9. Tilly shows you that triangles can be very pleasant affairs—when they're scarfs of men's silk tie material. Three of them, dark brick-red in back and brown in front, tie snugly at the neck. "Raso" is the name.

10. Another delightful invention of Tilly's is this waistcoat scarf, with wide revers finishing in narrow ends and tying around the waist—of striped tie silk. "Gilet Veston."

11. Pale blue georgette and black lace make a deliciously feminine cape-scarf with cape sleeves slit open underneath and a sash knotting in back. Tilly made this, too.





STEICHEN

FROCK FROM BEST

### Highland plaid has another fling

Mrs. Jules Glaenzer gives you here a neat suggestion on how to tide over the winter-spring interlude—a plaid dress in red, blue, grey, and white, with three new fashion points—the matelassé taffeta that makes it, the use of plaid on the bias, and the exaggerated shoulders. Syrie Maugham did the sofa



# A CULINARY VOYAGE

## For the hostess

**B**UON Giorno, Signorina! Tante grazie! Risotto! Ravioli! Zabaione! VINO—vino buono, vino puro, vino fresco! What are these exclamatory words bursting upon the unaccustomed ears of Vogue's Inquiring Gourmet? What they are, in effect, is a kaleidoscopic impression of an interview with the chef of the *S. S. Rex*, master potentate of masterly food. Trailed to his lair in the vast depths of the ship, this amiable gentleman (is it the good food they must eat that makes chefs always the pleasantest people in the world?) expressed his views on cooking in general, cooking at sea, and cooking in Italian, on all of which phases he can speak with authority, having been a chef aboard Italian liners for twenty-five years.

As to favourite dishes, Signor Saldarini finds that his passengers like best to try ravioli, risotto, and, of course, spaghetti. But, the cuisine is not exclusively Italian on board the *Rex*. No fine cuisine is exclusively anything, he maintains, since the Italians borrow from the French and the French borrow from the English—*cinquanta, cinquanta*, as we might say if we spoke Italian. Thus, on the *Rex* menus, there are French pastries and *petits fours* of equal excellence with the *zabaione*. In fact, it is in the act of accepting one of these very *petits fours* from the hands of Signor Saldarini that Vogue's Gourmet is shown in the snap-shot above. The scene is the pastry kitchen on the ship, an Alice-in-Wonderland sort of place, where cakes are mixed up by electricity, fabulously iced, and heaped up on sugar swans or woven sugar platters flying the Italian flag. All of the stoves on the *Rex* are electric, and there are windows, please, instead of port-holes, but the armies of great shining copper pots and pans give the proper traditional touch.

On the subject of *vino*, Signor Saldarini stands firm. He could not do justice to his masterpieces without it—what culinary maestro could? So, we give his recipes to you here as he gave them to us, knowing that on the high seas this is the way it is done, and that, in America, we must substitute *vinos* of the cooking variety.

**Consommé Millefanti:** A mixture of four eggs, beaten with one ounce of grated cheese, a dash of cinnamon, and a teaspoonful of chopped parsley is added to a quantity of boiling chicken broth, and allowed to boil until it thickens, continually stirring during the cooking. To every litre of consommé, a tenth of a litre of Marsala or port is added—and is it delicious!

**Risotto Finanziaria:** Half an ounce of chopped onion is cooked in butter and added to a pound of rice, stirring it for a minute or two. Sufficient meat broth is added to cover the rice about an inch above the surface, and this is allowed to cook over a slow fire for about twenty-



THE CHEF OF THE S. S. REX AND VOGUE'S INQUIRING GOURMET

five minutes. If, by then, the rice is not quite cooked, more broth is added in small quantities. When completely cooked, bits of butter and grated Parmesan cheese are added in small amounts and stirred in thoroughly. The rice is served with a sauce made of chicken livers, lamb kidneys, mushrooms, coxcombs, and sweetbreads of veal, cut into small square pieces and cooked in brown butter to which is added Marsala wine. This sauce is poured over individual servings of the rice.

**Fritto Misto Milanese:** This combination, which is typically Italian, includes calves' brains, liver, veal cutlets, sweetbreads, *zucchini* (Italian squash), artichokes, and cauliflower, prepared for cooking in the following manner. The calves' brains are carefully cleaned, cut into strips, and dipped in flour, and then in beaten egg and bread-crumbs. The liver is cut in the same manner and dipped in flour, and the veal cutlets and sweetbreads are dipped in beaten egg and flour. All these are cooked in butter. The artichokes and cauliflower are first cooked in water, then dipped in egg and flour and fried in olive-oil. It is not necessary to cook the *zucchini*, which are cut in strips, dipped in egg and flour, and fried in the same manner as the artichokes and cauliflower. These are then all placed on a large platter in separate compartments and served with brown butter and pieces of lemon on the side.

**Tagliattelle:** One-inch wide *tagliattelle* (which are Italian noodles) are cooked and drained, and Parmesan cheese, butter, and cream are added, the latter in generous quantities. In a deep dish are placed alternating layers of *tagliattelle* and the following mixture: chicken livers, chicken meat, bits of pork, and white or black truffles. Over these layers, a thick meat sauce is poured, and, over the final layer, thin strips of Gruyère cheese are placed. The whole dish is topped with a mixture of cream and butter and cooked in an oven just long enough for the top to become golden. (Continued on page 74)



# A VICTORIAN VENTURE

**With an eye to the present**



THE DRAWING-ROOM IN PINK AND GREEN

THE 3





MIRRORS MAKE THE MANTELPIECE



VICTORIAN TOYS AS DECORATION



VIOLET TINSEL FANTASIES

THE 3

• With the success of many houses decorated in the Victorian manner to his credit, Bruce Buttfeld has achieved in his own small house a spirited freshness that is enviable. He has imparted to rooms quite small in scale the essence of grandeur so typical of the period and an ingenious humour quite fitted to the problem

• In the rooms shown here, there is great variety, yet each is fitted into the general pattern of the house as neatly as a picture-puzzle. Unexpected fabrics are used, colours are subdued, but the lustrous fabrics give them brilliance, and a predominance of grey, white, and cream in the backgrounds increases this effect. Detailed descriptions of these photographs will be found on page 82





STEICHEN

FROCK FROM JAY-THORPE

### Dance team offstage

What with the erstwhile Adele Astaire deserting her brother for a British peer, Claire Luce has stepped into syncopated partnership with the adored Fred—much to the glory of the “Gay Divorce.” In this offstage moment, against a Jones and Erwin setting, Miss Luce shows with her usual grace the perfections of a white peau d’ange evening dress, over which she wears the white fox cape



# SEEN ON THE STAGE

By David Carb

EVEN if all that our popular playwrights know of psychology were added together, the sum would not be greater than what Vittorio Podrecca shows through the marionettes of his Teatro dei Piccoli, now delighting audiences at the Lyric Theatre. Quite possibly, it would not be as great, for only profound knowledge combined with uncannily sharp observation and the deep humour generally called a sense of values could produce the satire, the caricature, the pungent truth about human beings his dolls on wires evince. And only an instinctive artist would be able to select always exactly the right mannerism, and exaggerate it just enough in mood and in size to make it completely—and devastatingly—ridiculous. Signor Podrecca does all of those things infallibly. And in a spirit always indulgent; our follies and foibles are revealed to us through tears in our eyes—the tears uproarious laughter brings.

The initial program of these puppets ranges four continents, includes races as dissimilar as the Chinese and the Spanish, and media as different as the circus and grand opera; it exposes many of the more ludicrous qualities of people by means of four-legged animals and vice versa. The first of the four parts opens with a singularly droll and adroit "Chinese Ladder Act," skips from that, without the slightest gaucherie, to a "French Revuette," and ends with a bull-fight in Spain. The second part is devoted to a condensed version of "The Barber of Seville." Part Three, called a "Little Tropical Revue," consists of seven numbers as varied as a sister act and a song "In the Manner of Josephine Baker." In the final part, in addition to the circus, one is regaled by the antics of a "Learned Donkey" and of a Concert Pianist in violent and self-conscious action. One would have to search long and hard to discover a more eclectic entertainment. Or an entertainment more skilfully carried out.

When he is not shaking with laughter or shouting joyous approval, the spectator finds himself amazed at the precision with which the puppets are manipulated and at their "lifelikeness." The only portion of the program not brimming with fun and surprise is the part devoted to opera. That being too long and too vocal creates the sort of calm known as a "let-down," causes one to be objective, aware that he is witnessing dolls being jerked here and there by an unseen hand. It is also the only portion of the program not the product of a stimulating imagination.

Although the Teatro dei Piccoli has had sixteen years of travel through the capitals of Europe, this is America's



MARTHA GRAHAM IN ONE OF HER DANCE RECITALS

first opportunity to view it. If "audience response" means anything, these marionettes will remain here a long while, and they will return soon and frequently. For by both the quality of fancy and the colour their creator possesses and gives them, and by the incomparable expertness with which they have been made and are manipulated, they can not fail to appeal to children of all kinds and ages—which, as every one knows, includes the whole human race.

"ALICE IN WONDERLAND": If any one doubts that statement, a journey to the Civic Repertory Theatre on an evening when its latest production is playing will dispel his doubts. He will see old and young revelling in an adaptation by Eva Le Gallienne and Florida Friebus of Lewis Carroll's two "Alice" books. Literally revelling—and for the same reasons that they are revelling in the Podrecca marionettes up-town.

The authors of the play have wisely kept everything possible of Carroll's. They have tampered with his texts only when the physical requirements of the stage demanded it—largely elimination, condensation, and rearrangement—practically no additions. They use his dialogue whenever possible. They have not attempted plot and structure; their adaptation is picaresque and retains remarkably the esprit which has made the books classics. Irene Sharaff's scenery and costumes are faithful in the same way to the famous Tenniel drawings. And all the members of the company in Fourteenth Street have caught the esprit of the books amazingly; they play with a zest and in the kind of splendid accord possible only when people have complete understanding and lively enjoyment of what they are doing.

Some of the casting is deliciously impertinent. Joseph Schildkraut is the Queen of Hearts, Charles Ellis the Duchess, Donald Cameron the March Hare, Leona Roberts the Red Chess Queen. Miss Friebus, one of the adapters, enacts the Cheshire Cat and (Continued on page 72)



# CLEVER FOOTWORK

**in the field of sports**



ANTON BRUEHL

- Three good courses for a lady golfer's foot to take confront you directly above. First, in left-to-right order, is a British specimen, the kind you'd see at Saint Andrews—a Fortnum and Mason product of the softest calf, with a non-skid gum sole

- Second, above, is Laird Schober's golf or tennis pride—a light tan calf unlined shoe with a gum sole and an unbelievably low price; from Altman

- The Indian moccasin betrays its influence in the third shoe above. It's Arnold's brown calf with a nice rubber sole; from Best

- The tweed on which these shoes sit is a lovely Shetland, and lending atmosphere are a Tru-Flex brassy from Abercrombie and Fitch and golf gloves from Best

- Due west are three spectator sports shoes to get honorary mention. The first (top) is the eternal brown-and-white pump—in this case, from Florsheim-Fifth Avenue

- Second is the fame-getting monk shoe, as Pedemode sees it—a chic white buck with a single buckle and brown piping; Saks-Fifth Avenue

- The thong-like edging on the third shoe shows more of the redman's influence—a brown-and-white calf-and-buck contribution by Rice-O'Neill

- Accessories to the left include a white piqué belt and bag; red leather buckles; Mrs. Franklin, Inc. Descat's Panama with a tricolour gros-grain band; Jay-Thorpe. A devastating striped linen by McCutcheon





### In and out of town

- In white, you'll see the shoe in the northwest corner at smart resorts; in dark colours, you'll see it on Park Avenue. It's a Laird Schober lizard and kid pump with a tongue; Cammeyer
- The middle shoe is Walk-Over's perforated T-strap sandal of white kid
- And third, the new Matrix "Lacette" kid pump, in white for the country and dark colours for town. The perforations are chic; from Stern's
- Good country companions for all three shoes—a navy-blue cotton mesh bag with a blue leather clasp (Jay-Thorpe) and a rough straw hat (Best)
- Looking down, you'll see (lower left) Delman's brand-new perforated street pump of navy-blue kid
- Next in line—more blue—Selby's pump, piped in white—an excellent example of a Compo shoe
- That pump leading the parade is Walk-Over's bow model of patent leather—good with street costumes
- The top bag, below, has a new gold-metal bar and is made of leather: Bonwit Teller. At the lower right is a suede bag; gold-metal clasp; Altman



ANTON BRUEHL





ANTON BRUEHL

## Good grounds for stepping out

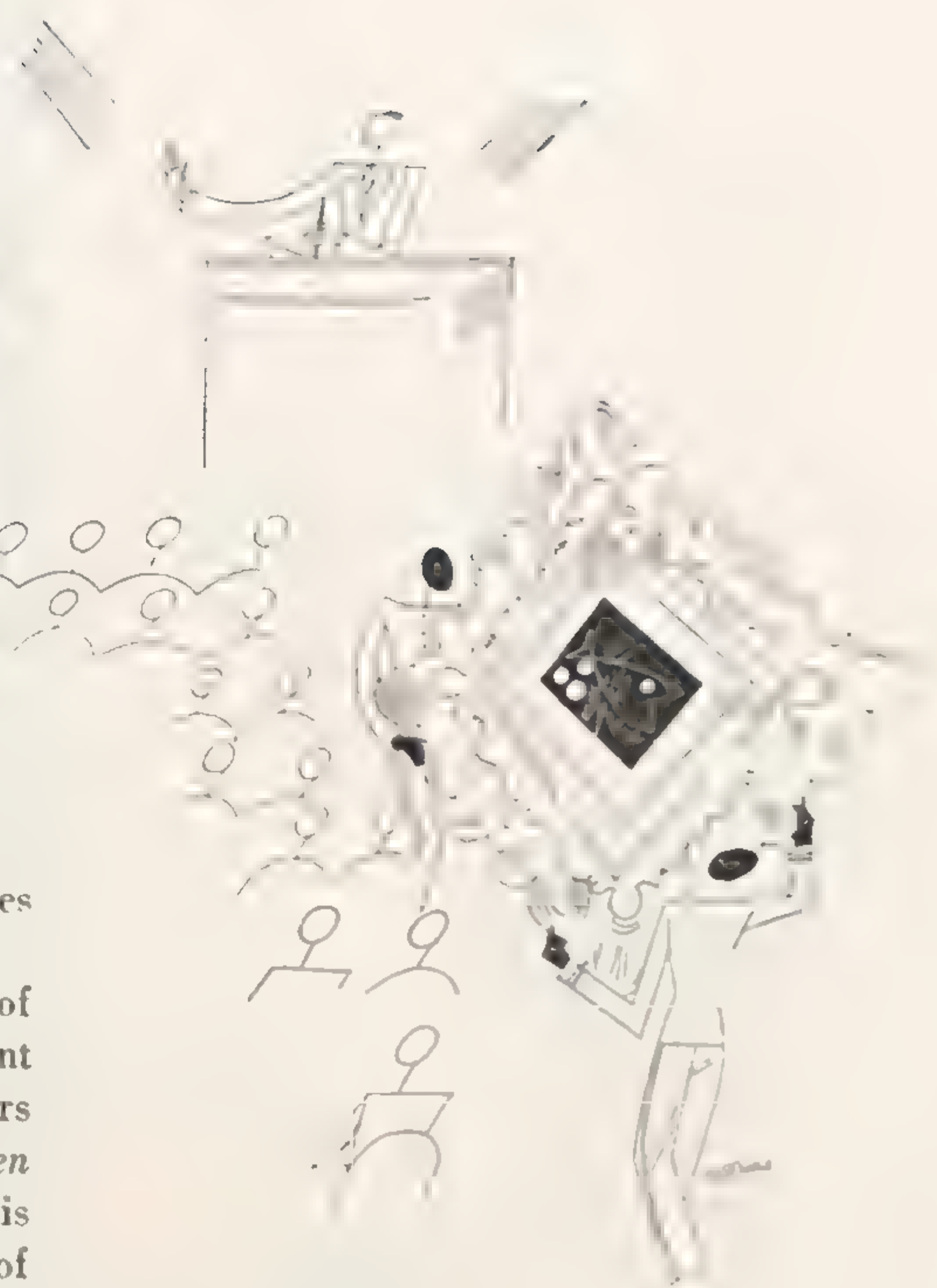
- Less slipper—more chic, is a good evening rule. And black satin is another smart step to take in slippers—like the first one, a T-strap pump trimmed with gold kid; Shoecraft
- That second slipper is a white moiré pump with charming intricacies of cut; I. Miller
- Next, going up, is a silver T-strap pump that goes with almost any colour; Vanity Boot Shop

- No back, no sides, very little toe, but any amount of style—that's the topmost slipper in this photograph. It's Delman's new sandal in silver and gold, and it's charming to wear with any or all of your new evening dresses
- One bag is of white satin, from Yvonne Ganne; the second, a white brocade one, from Altman—both jewel trimmed and enchanting



# Auctionia

By Betty Thornley Stuart



THE other day, I met Vogue's Shop-Hound sitting in a chair trying on shoes.

"Send me half a dozen pairs," she said crisply, "two black and four brown. If I were a Western Union messenger by day and a toe dancer at night, I couldn't wear them out faster. Why can't they put the shops on a moving belt and bring them round to me?"

Whereupon I smiled widely, ordered one pair, and told her she'd been born under the wrong star. I did my shopping sitting down. If the fact wasn't marked on my collar, she could find it in my cheque stubs. I was an Auction-Hound. And this, most emphatically, was my year.

New York, as everybody from out of town ought to know but seldom does, is the auction centre of the country, just as truly as it's the theatrical centre and the style centre. Notable pictures, furniture, books, manuscripts, silver, china, glass, jewellery, and associated fripperies about to change hands have always come here from all over America and from Europe, to add to the moving stream of collections good and bad dispersed on the spot. Yet the visitor who thinks of looking through the papers to find what's doing at the galleries is as the Social Register to the Telephone Book, compared with those who seem to imagine that Broadway exhausts the drama and Fifth Avenue the good buys on Manhattan. The initiates may even now frown on the idea of Vogue's tipping off its out-of-town readers, on the ground that it tends to commercialize a native sport. But, in a year like this after a year like that, one might as well hand out something.

The fact is that there is more of what our younger set refers to as swell trash going for next to nothing, if not quite, than these old eyes have ever looked upon before. For once, the supply has

far outrun the demand, and that makes a buyer's market.

There have been the usual number of dowagers passing on, with consequent soulless corporations advising their heirs to sell *en bloc* rather than squabble *en famille*. Since the wheel of fashion is swinging round to the Baroque, some of the things gathered in the 'Eighties can be domesticated in the 'Thirties without loss of caste or appreciable cash, because most of the audiences still seem firmly fixed in the English or French eighteenth century and don't see what they're missing. There have also been the usual assortment of estate sales for the younger branches of some of the same august family trees—collections put together by well-known decorators at well-known vast expense.

Browsing over such fields sometimes brings the gleaner spectacular results, especially where previous sales have disposed of similar items. To add to the total, there have been far more than the usual lamentable number of corporate and personal debacles—decorators, antique dealers, private owners cutting their losses to start over. And even when things haven't come to such a pass, there is a tendency on the part of the fortunate but not unscathed to weed out duplicates.

All in all, while not a collector's year, since the offerings aren't in the main museum pieces, this is probably a five-star final for the woman with a few dollars and a shrewd eye. Every one with insurance money, alimony, Christmas cheques, windfalls from Aunt Susan, or marriageable daughters to push off the limb is hereby urged to get into line. Nest-feathering can be done at hitherto unheard-of prices, and, when times recover as they're even now doing, the modest plunger during adversity will be in a position to point with pride without viewing with alarm in the meantime.

Suppose you land in New York on a Monday. This is usually the time to make the rounds for a preview, for all the galleries are showing now what will be sold later in the week. Perhaps the American Art-Anderson Gallery is to dispose of a decorator's stock on Thursday and Friday afternoons, mostly Chinese porcelains and English furniture, after which will come a private collection of paintings on Friday evening, with a few head-liners to bring out a good crowd, and an assortment of French furniture for Saturday, when what is left of the Wall Street money will drop in to make the bidding go higher on the week's choicest bits.

On Wednesday through Saturday, the Rains Gallery may be selling Early Americana, with an endless and mouth-watering array for people interested in this phase of the game. The Plaza has a miscellaneous lot with fine pickings for all comers. Silo's have an estate sale, everything from a two-hundred piece Limoges dinner-set to a divine, tall case-clock. The National is selling paintings. Down on University Place, where auctions go on behind one of the red flags almost every day in the week for the slummers of the profession and the citizens of contiguous districts, one can sometimes stake better claims for less money than anywhere else—a Chinese carpet for \$10, a pair of bronze urns signed "Thomire à Paris" for \$14, a crystal chandelier (Continued on page 80)





### A wardrobe for the gay forties

- The top hat, of natural straw, is dignified, but not a bit older-womanish; Jay-Thorpe
- A pompon gives that new high look in back to a black matelassé turban; Nelson-Hickson
- The brown felt hat, for town (third), "does something for you;" from Nelson-Hickson
- Black suède bag; from Nelson-Hickson
- Black leather, flexible chain; Jay-Thorpe
- Beige suède slip-on gloves; Jay-Thorpe

- The dress just above is nice for any age—and won't give you a middle-aged feeling. It's made of black crêpe, with a frilly white lace jabot that can button across or fall in soft, flattering folds; from Saks-Fifth Avenue
- Slip off the jacket of the blue ciré lace-and-chiffon dress and you have a charming cap-sleeved dinner-dress—neither youthfully extreme, nor dully conservative; from Altman

- Label this grey woollen suit as an "indispensable." A red printed crêpe top is attached to the skirt and used to line the jacket—making a costume that's exactly right for shopping, for club meetings, and for luncheon in town or out. It takes years off the figure, too—thanks to the soft neck-line, the diagonal line at the hips, and the length of the jacket. You'll find this at Altman's





### Distinction for the fastidious fifties

- The fashion importance of capes is one of the reasons you'll want this three-piece grey Gollflex ensemble. Another reason is the fabric—a chenille and Lastex knitted combination that won't lose its shape; Altman
- A simple knitted frock is something you can wear and wear, in town and out. The Bradley one above has a peachy-orange bodice and a brown scarf-collar and brown skirt

- Nothing rivals printed crêpe for a first spring dress, and nothing rivals lingerie trimming in adding freshness. This dress, in that favourite combination of the not-so-young black and white—has soft lines; from Altman
- The red crêpe dress at the right has the simple, distinguished lines that are so good for years of discretion. A softly wrapped jacket lessens the formality; Franklin Simon





# Vogue's Smart Economies

AS you know, this is no time for making or breaking your entire wardrobe. This is the in-between season, and all that is needed to do away with the wintry look of your clothes and give them freshness and the air of being on the verge of spring is a little knowledge of fashion mathematics. Subtract a wool dress here, and you lighten your heart; add something thin and crisp, there, and you add to your *joie de vivre*.

Subtract the bright coloured, Christmasy dress that made your winter for you, and add a silk crêpe dress with lots of crisp white ruching, like the first figures illustrated. Subtract your winter coat, and add such a manifold blessing as the cape-suit shown beside it. If the weather goes tricky on you, you can wear the suit part under your warm coat.

Subtract all the brown and black gloves that looked so elegant this winter and add a supply of fresh white washable pull-ons.

Subtract your indefatigable beret, which has done duty all winter, and add such a cocky new fez hat as the one on the first figure on the opposite page. You will only be doing what all of Paris is doing, too.

Subtract the dark coloured stockings that were in the same tone as your furs and add some new pairs in a lighter shade.

If such a system of fashion mathematics is needed for the good of your spirits, how much more does the insatiable appetite for change of the schoolgirl need a tang of new seasoning! These economy pages take special care of this young person and provide stimulants in the form of a cape-suit and a little crêpe dress (both of which are shown in the sketches on the opposite page) that ought to show their results on that statistical chart—her report-card.

*How to purchase* The models shown on these two pages may be purchased in various New York shops and in other shops throughout the United States. If you have difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York, and we shall be glad to give you an address in your locality where they are available. Be sure to state exactly which model you are interested in and enclose a stamped envelope. If you live in a small town, give the name of the shopping centre nearest you.

## Selected by Vogue

BECAUSE—it's smart for any informal occasion; the white ruching that trims it is freshening, flattering, and detachable; its three-quarters sleeves are chic; it's made of Stehli silk crêpe. In misses' sizes; \$29.75

BECAUSE—it's a perfect suit in which to start the spring; it's in three pieces—a belted coat, a finger-tip cape with a jabot tie, and a well-cut skirt; it's softly tailored. Of Forstmann's wool crêpe. The price is \$39.75







BECAUSE—it is cut with the new waistcoat-effect that makes it easy to wear; it is trimmed with hand drawn-work; it is made of Chico, Haas' heavy-sheer crêpe. In women's and little women's sizes; \$29.75

BECAUSE—it's a refreshing change from winter fashions; its short flounced sleeves are new; its wide suède belt contrasts; and its fabric is Bloomsburg's Spiralda silk crêpe. In junior misses' sizes; \$16.75

BECAUSE—its detachable cape is a smart spring fashion; its "twin" checked woollen from Kaufman is important; its tailoring is excellent. In beige-brown or silver-grey; junior misses sizes. It costs \$29.75

BECAUSE—the fox-trimmed epaulets on its belted coat are very new; its classic skirt is well tailored; it is made of Forstmann's wool crêpe. Various colours; with beige or grey fur. This suit is priced at \$49.75



# Couturier Designs

Boxy jacket,  
rugby shoulders,  
two-piece wool dress—  
it's very exciting

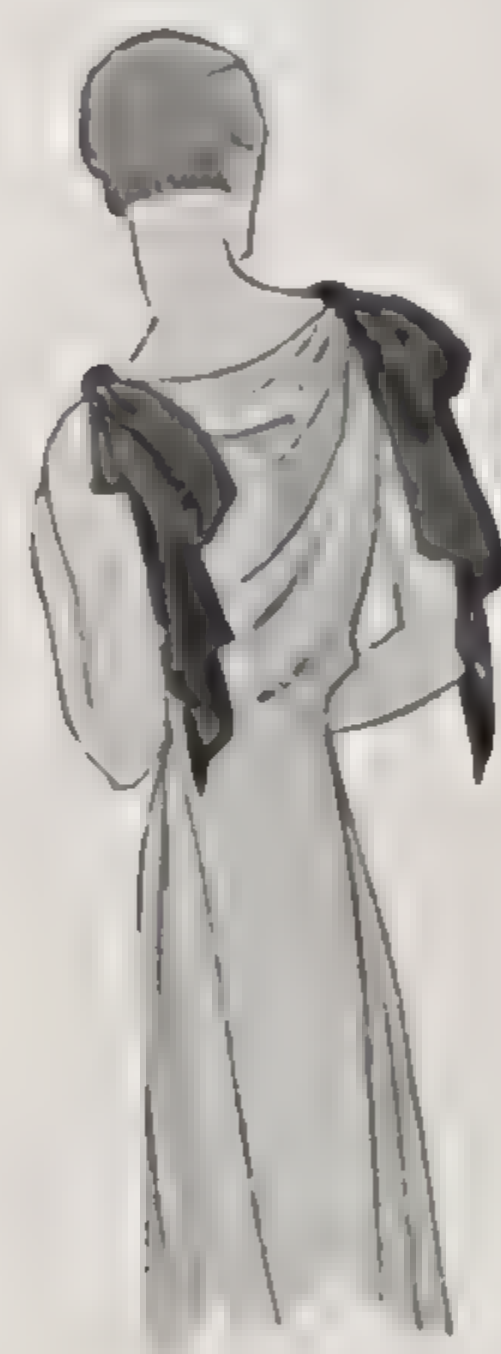


225



221

The newest  
neck—  
high in back,  
low in front,  
with big  
velvet loops



220



A taffeta  
joke on a wool  
afternoon  
dress plus a  
jacket—  
in two shades  
of green





A neat bolero  
and much white  
on this print



For informal  
dining - prim  
checked silk  
dress and  
demure cape

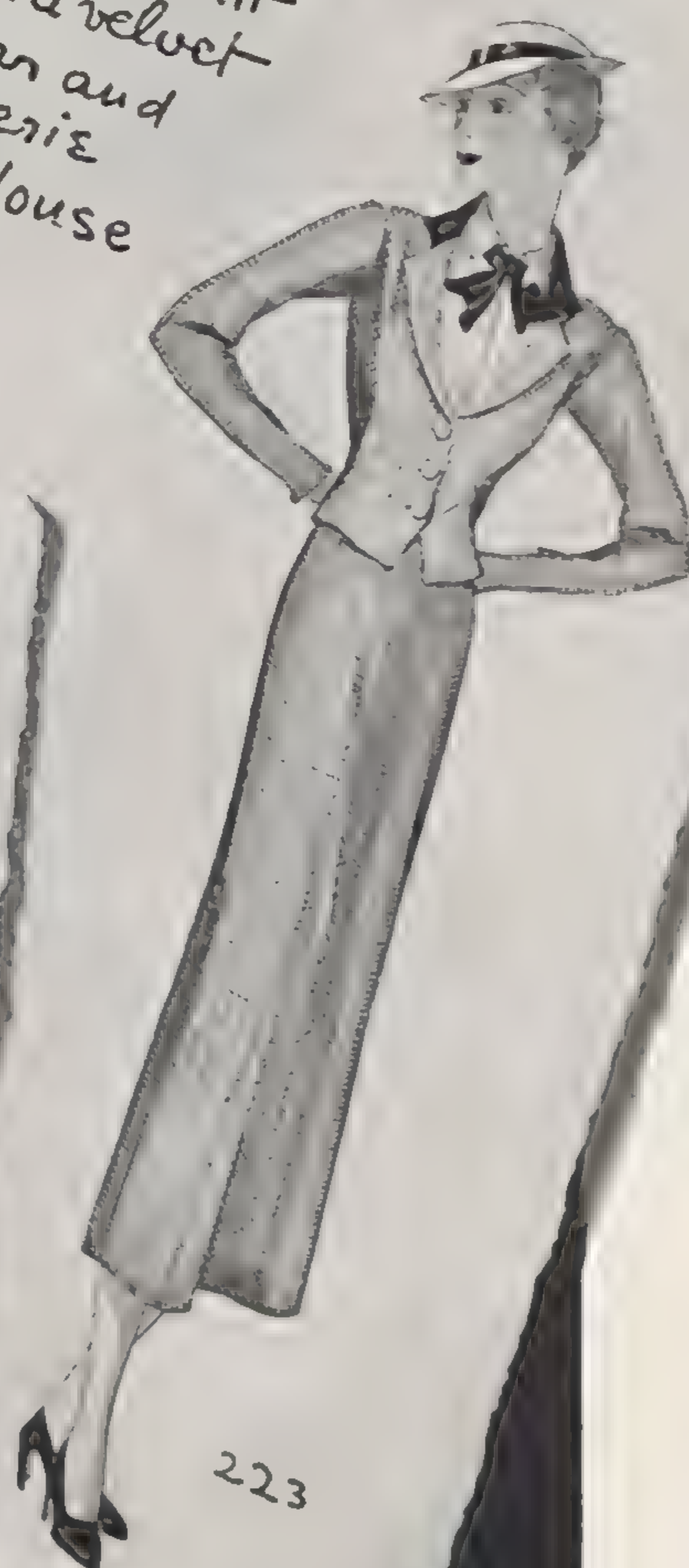
224



222



More good checks  
in a wool suit  
with a velvet  
collar and  
lingerie  
blouse



223





BACK VIEWS ARE SHOWN ON PAGE 72

## Designs for practical dressmaking

**FROCK No. 6258**—A cape turns this kasha frock into an ensemble. The deep yoke extends to widen the shoulders of the frock, and the silhouette is straight. Designed for sizes 14 to 20; 32 to 38

**COAT No. 6259**—Wool cashmere is a smart fabric for this long, fitted coat—an excellent model for spring. It is double-breasted and has wide Directoire lapels. Designed for sizes 32 to 40

**FROCK No. 6263**—That inserted vest-front and the little turned-down collar are flattering details of this soft woolen frock. Chic, too, are the inserted pockets. Designed for sizes 32 to 42

**FROCK No. S-3616**—This graceful crêpe satin dress may be ankle-length for formal afternoon wear or shorter for informal wear. Shaped, inserted bands trim the deep armholes. Designed for sizes 32 to 42

**FROCK No. 6262**—The sash and the novel sleeves are new details of this flat crêpe frock—the sleeves wide above the elbows, where they join the upper sections. Designed for sizes 32 to 44

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 87





# *A hearty delight from old Colonial days!* *Philadelphia* **PEPPER POT!**

Step back in your imagination to the quaint streets of Philadelphia in the days when Washington and Franklin and Jefferson were not just portraits, but breathing men. In those stirring "times that tried men's souls"—when the Declaration was signed, the Revolution fought, the Constitution born—men would pause from their tasks and regale themselves with a delectable dish which was known as Pepper Pot Soup.

At the lusty inns, at the gleaming boards of the socially elect, Pepper Pot was considered a proud birthright of Philadelphia—her own savory temptation

—a dish sought by every traveller from dusty roadway or overseas.

And now Campbell's bring it to your table just as the eager diners of those days enjoyed it. Made from an old Colonial recipe, it transports you in thought to the sumptuous tables of long ago. Rich, velvet-smooth, teeming with luscious good eating, it blends tempting morsels of meat, diced potatoes and carrots, macaroni dumplings and those irresistible seasonings—whole black peppercorns, savory thyme, marjoram, sweet pimientos, fresh parsley. But only tasting can do it justice!



*A Man's  
Soup*



LOOK FOR THE  
RED-AND-WHITE  
LABEL

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



# Shop-hound

## Tips on the Shop Market

Shop-Hound practically spends her life snooping about the New York shops. If you need advice, write to Vogue's Shop-Hound, 420 Lexington Avenue. (And please enclose a stamp.)

**O**FTEN, when I've been caught thoroughly and unexpectedly in a spring shower, I've wished I was so constituted that I could with perfect poise reach for a newspaper to put over my hat. There is something about a limp, wan hat that is most distressing. But now that I've learned about Mallory felts, I feel much more cheery about hats and showers. The colours in these felts are all matched to Forstmann wool colours, and, because of some trick process to which they are subjected, they stay the same and are both rain-proof and spot-proof. I saw an intriguing coral hat, at Best's, very small and gay, and it was pleasant to think that the coral would remain coral and not develop into a pale pink in the course of time.

- At some time or another in the life of every gal comes the sea-going urge. The J. J. Jonas shop on East Fifty-Sixth Street is all set to handle this situation, with a special cruise department, even decorated convincingly. Here, you can buy the correct wardrobe for your particular urge. Cotton dresses—plaid and print and ribbed ones, and matelassé cotton beach dresses (I'm pleased that the beach dress has a slight edge on the pyjama, this season; the pyjama is all right theoretically, but not always good anatomically). The Cruise Shop beach dresses are in nice chalk shades of green and blue; they have square necks with shoulder-straps, bolero jackets, and wrap-around skirts. All these cotton clothes cost very little. The prunella silk sports dresses (that heavy ribbed silk that washes and hangs so well) aren't expensive either, and they have three-quarters length Angora coats, which make good-looking outfits. As for evening dresses,

lace is always good and seaworthy, and there is a new variety of organdie that does not go limp. And the steamer cape has been revived, which delights me beyond words. I have always felt there was a certain inimitable dash to a checked tweed cape on board ship. Of course, if the exchequer does not have to be considered, then you may go as far as you like. But the point is that it's possible to take a well-dressed cruise, with the help of the Jonas shop, at very small cost.

- If you had a size nine-and-a-half AAA foot, what would be the strategic point at which you would like the line of the shoe broken? This sounds like a problem in higher mathematics, but Shoecraft knows the answer; in fact—Shoecraft knows the entire story of the long and narrow foot. The salesmen know that a bit of lizard trim adroitly applied to a two-eyelet Oxford subtracts inches from feet, and they tell us that platinum-blond evening slippers appear much smaller than red-gold ones. And the monk style of shoe does the proper thing to a large foot, its higher cut and small side buckle producing a flattering optical illusion. If the heel fits well, half the battle of the (shall we say *grande*?) foot, is won. Colours that will be worn by all sizes and widths, this spring, are dark blue with a deep purple tone, beige combined with brown, and the trusty grey that is returning step by step.

- Book-ends and flowers are now the fitting and proper spring gift. Chromium book-ends, substantial and decorative and non-tarnishable—and filled with ivy. What more could be asked? The cost, with the ivy, is about \$8. If, however, you are of

a slow turn of mind and can't get mentally adjusted to book-ends going window-boxy, you can buy the ends without the ivy for approximately \$5. The Literary Lobby, on West Forty-Fourth Street, carries them and will fill and mail them to all parts of the country. Another thing this little book-shop goes in for is matches packed in tin boxes, with the new contract-bridge scoring, fifty packs to a box. The price is about \$1, and the tin box gets around the mailing problem very adequately.

- Over twenty years ago our own Vanity Fair (then called "Dress and Vanity Fair") referred to the opening of Rose Hagan's dressmaking shop on Fifty-Seventh Street as a "brave and visionary move," and went on to predict "that the next quarter of a century would see a great change in that quiet residential byway," meaning Fifty-Seventh Street. Pretty smart, our Vanity Fair. Miss Hagan is now located on East Fifty-Fifth Street in a new shop with a decidedly French atmosphere. She imports hats and dresses and is particularly partial to the *chapeaux* of Reboux. One, a small green felt, was one of the cockiest hats I have ever laid these two eyes on. The crown was adorned with brown and grey feathers, put on flat and tacked down, giving the impression of having been laid in the sun on a bit of green moss to dry. Reboux has achieved a perfect Dowager Duchess hat, made of black chiffon felt, with an infinitesimal brim, built up high in the back, with two straight, tall, severe pheasant feathers standing practically at attention. I should like to travel with some one wearing that hat; it would (Continued on page 76)

*My ears are cold my paws are weary, but I've got the goods*





# PAID IN FULL!

## the price of Film on teeth

## Science warns you most tooth troubles start in film

**D**AY BY DAY film endangered this tooth. Day by day film was allowed to accumulate. Particles of food caught in its sticky web, became in turn the breeding place for thousands of germs of decay. Hourly these germs did their work. Finally film won. And another tooth was doomed to come out!

### What is this film?

What is this film that robs us of our teeth? A slippery, sticky coating formed by the *mucin* in saliva. It stains teeth yellow. It catches bits of food which soon decay.

Yes, but that's not all! Film contains millions of tiny germs too small to be seen without the use of powerful microscopes.

Some are rod-shaped, grouped in clusters. These are *decay* germs. As they live they give off *enzymes* that produce lactic acid. This lactic acid dissolves tooth enamel just as other acids eat holes in wood or cloth.

Other germs that look like spinning corkscrews are known as *Spirochaetes* and are linked

with the dreaded "trench mouth." Still others shaped like grapes accompany pyorrhea. All of these are embedded in what your dentist calls *mucin plaque*—and the rest of us call *film*.

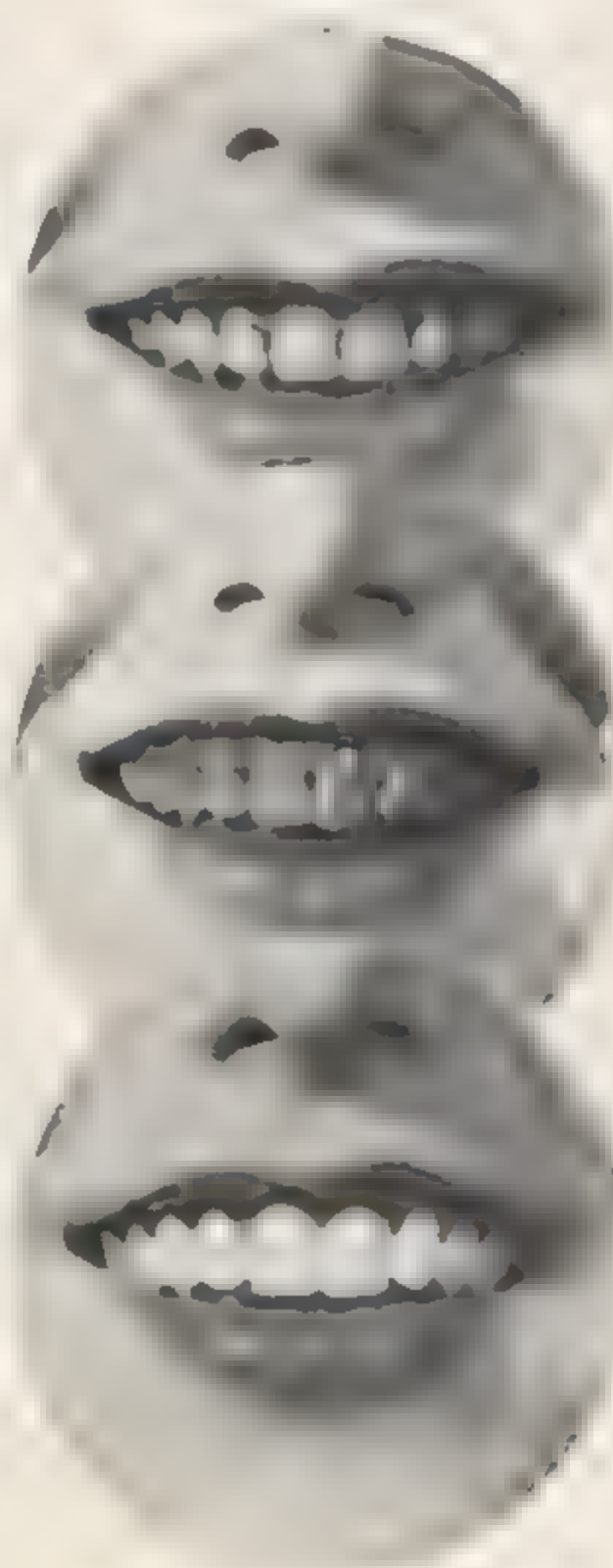
### "What must I do to fight film?"

To fight film use Pepsodent instead of ordinary tooth pastes. Why? Because a tooth paste is only as good as its polishing material—not one bit better.

The new polishing material in Pepsodent is one of the great discoveries of the day. Its power to remove every trace of film stain is revolutionary! Its notable distinction of being twice as soft as polishing materials in common use has gained wide recognition.

And so, when tempted to try cheap and ineffective tooth pastes, remember the one safe way to fight film is to use the special film-removing tooth paste—Pepsodent—twice a day and to see your dentist twice a year. Let us repeat—use Pepsodent Tooth Paste twice each day and see your dentist at least twice each year.

### See how rapidly ugly film forms on your teeth!



These teeth were absolutely free of film at 8 a. m. **At noon**—the film detector\* solution was applied and this is how they looked.

**At 8 p. m.**—the film detector\* shows still heavier deposits of film— $\frac{3}{4}$  of the tooth's surface is covered.

**At 10 p. m.**—these same teeth were brushed with Pepsodent. Note how thoroughly film has been removed.

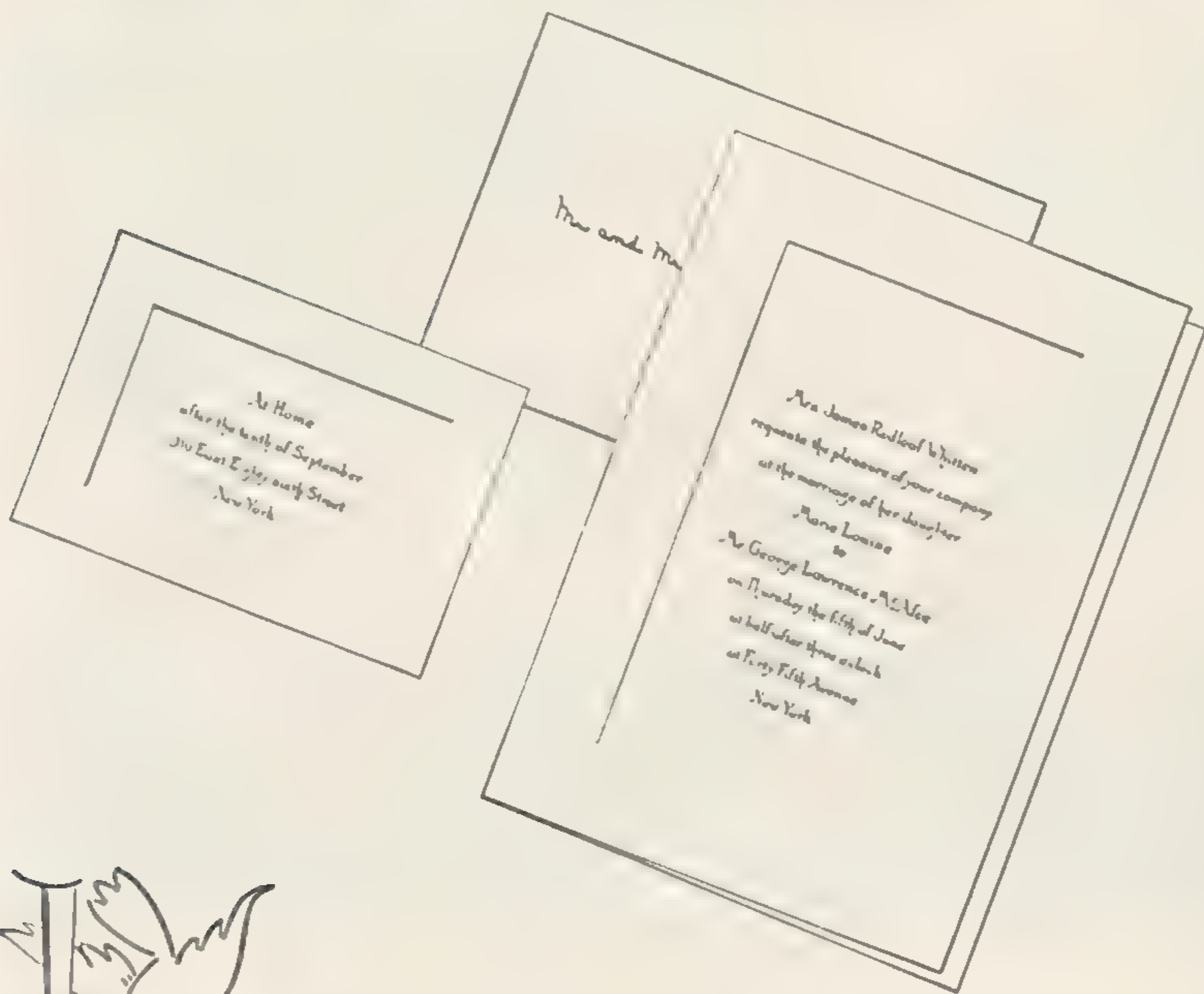
\* A harmless fluid, used by dentists, which stains film so the naked eye can see it.

**Pepsodent**—is the special film-removing tooth paste





"WITH ALL MY WORLDLY GOODS I THEE ENDOW"



## INWEAVE

THERE are so many things to be considered in the selection of wedding papers. The size of the sheet, the color, the style of engraving, the wording, are all as definitely fixed by usage and good taste as the ceremony itself. And yet from year to year, even from season to season, there are changes. To know which of these may be accepted, and which must be frowned upon, is something of an art. And while it may seem a little unkind that in the observance of these least details one comes to be stamped irretrievably as a person who either knows or does not know the forms and usage of polite society . . . that is the way of this critical world. If, like a very great many discriminating brides, you decide upon Linweave Invitations (Linweave papers are of the finest quality to be had) your perplexities will resolve themselves almost at once. For Linweave publishes a complete and authoritative booklet on wedding customs. Every practice that good taste sanctions is reviewed, and this advisory service is yours for the asking. Write to "Linweave," 270 Broadway, New York City, for "The Etiquette of Wedding Invitations and Announcements." (Please enclose ten cents to cover the mailing.)

THE FINEST STATIONERY IN AMERICA TODAY IS IMPORTED UNDER THE LINWEAVE WATERMARK



MARTINUS ANDERSEN

Here are the Potter and Moore Mitcham Lavender preparations, from England, packaged in a typical and distinctive manner and carrying the very essence of fresh lavender; to be had in the leading department shops

## ON HER DRESSING-TABLE

DOROTHY GRAY has been concentrating on lipsticks again. First, she provided an excellent range of colours with cheek rouges to match and a consistency that stays on your lips for hours without drying them. Now, these lipsticks have been put into new cases, the kind you can work with one hand, all at a very nominal price, indeed. What these do, aside from making your lips beautiful, is to eliminate once and for all the hazard of matching your lipstick and rouge, for not only do the Dorothy Gray lipsticks and rouges have the same shades and the same names, but they have the same depth of tone, as well, which is a very important matter, once you get them on your face. The lipsticks in their new cases can be purchased at the cosmetic counters in all the shops where the Dorothy Gray preparations are sold.

In the photograph above appear a few of the items from the Mitcham Lavender scented series, which has only recently arrived in this country, but which has been a beloved standby in England for generations. There are soaps in complexion, bath, and guest sizes (one convenient chest contains a combination of these three) that leave the delicate fresh scent of the lavender clinging to your skin. There are dusting powders and bath salts and lavender waters and an extraordinary bath essence of which two or three drops in the tub will fill your bathroom with the lavender perfume, certainly one of the most refreshing and delightful scents for this purpose. You can buy the Mitcham Lavender preparations at the toilet goods counters of most of the leading department stores in larger cities.

In this busy whirl we live in, where

practically every minute of our time is budgeted, it is a great satisfaction to know of a place where you can go and be completely turned out, from the beauty point of view, without any more trouble for yourself than getting into an elevator. Such a place is Helena Rubinstein's salon in East Fifty-Seventh Street. Certainly, you know of the suave and flattering facial treatment and make-up service of this establishment, but do you know that you can also have your hair skilfully done, your nails manicured, and your toes pedicured all in one concentrated siege? One of those helpful notations to make in your address-book!

The Ogilvie Sisters are out with a brand-new kit, which combines just the preparations you need for taking care of your particular scalp condition or ailment. A tonic for dry or oily hair or a corrective lotion for falling hair or dandruff, a liquid shampoo, pomade, a little comb, and a complete and informative booklet on how to make your hair beautiful and healthy are what you get in these kits, all put up neatly and trimly at a moderate cost.

A new *salon de beauté* has made an impressive debut on Madison Avenue under the sponsorship of Gladys McCune, maker of fine facial preparations these many years, and Leon, hair-dresser. The lower floor of the ménage is dedicated to restful facial treatments, while the cutting and the curling of hair are done in the smart cream-and-black rooms above. There is something about the general atmosphere of this pleasant, new salon that makes you feel confident that you will emerge triumphantly beautiful, a feeling that every lady likes to experience at any time or age.



“The two creams I praised *Eight years ago*  
I believe in even more today”  
Mrs. Reginald Vanderbilt



**In 1925** —“compellingly beautiful.” Mrs. Vanderbilt cared for her skin with Pond’s Two Creams.

**Today** —Even lovelier! This portrait is startlingly like the one taken eight years before. How can *anyone* remain so beautiful—so thrillingly beautiful—year after year?

“Most women do too much to their skin. Put too many things on. Try too many things . . . I believe the simplest kind of care is the most intelligent.”

Mrs. VANDERBILT’s beauty seems to be literally unchanging. She has today the same dazzlingly white skin—velvet smooth—the dark passionate eyes, full red lips and almost black hair that caught everyone’s admiration when she first came out.

“I believe I have the simplest and the wisest method of caring for my skin,” she says.

“It’s so simple you can keep it up faithfully day in and day out—year after year. And there’s a great deal in that! Moreover, it’s based on the few things the skin really needs.”

And what are those few things?

“Cleansing—with an absolutely pure oil cream. And—protection.

“Twice a day—sometimes oftener—I give my skin the thoroughest kind of a cleaning and toning up with Pond’s Cold Cream. It leaves your skin feeling wonderfully fresh.

“Then I never go out without first putting on the finest softening and protective cream I know—Pond’s Vanishing Cream.

“I always feel that Pond’s Creams are absolutely reliable!”

One of Mrs. Vanderbilt’s pet enthusiasms is the Vanishing Cream for smoothing eyebrows and lashes after powdering. “It makes the eyebrows stay silky.”

Of Pond’s new Face Powder Mrs. Vanderbilt says: “Pond’s have spared

no effort to make their powder exquisite in every particular.”

. . . . .

Here are some special uses to which women put these two precious creams:—

**To Freshen up after a Strenuous Morning**—Cleanse with Pond’s Cold Cream. Wipe off. Put more cream on. Rest! You feel like new.

**The Nightly Cleansing**—Pat Pond’s Cold Cream liberally all over face and throat. Wipe off with Pond’s Tissues.

**Holds Powder—Keeps Pores Clean**—Makes a smooth base to which powder clings, and keeps dust and dirt from pores.

**To Heal Roughnesses—To Prevent Chapping**—Pond’s Vanishing Cream is marvellous! Use it all the time.

**For Smooth, White Hands**—Pond’s Vanishing Cream always before going out in the cold.

Pond’s Two Creams have been praised and used by:

- Lady Louis Mountbatten
- Miss Anne Morgan Lady Violet Astor
- Mrs. Nicholas Longworth
- Mrs. Pierpont Morgan Hamilton
- Mrs. Morgan Belmont
- Mrs. Alfred Victor du Pont
- Mrs. Thomas M. Carnegie, Jr.
- Mrs. Norman Ogden Whitehouse

Send 10¢ (to cover cost of postage and packing) for choice of free samples

POND’S EXTRACT COMPANY, Dept. B  
110 Hudson Street . . . . . New York City  
Please send me (check choice): Pond’s New Face Powder in attractive glass jar. Light Cream ☐.  
Rose Cream ☐. Brunette ☐. Naturelle ☐.  
OR Pond’s Two Creams, Tissues and Freshener ☐.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

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## YOU JUST KNOW SHE WEARS THEM

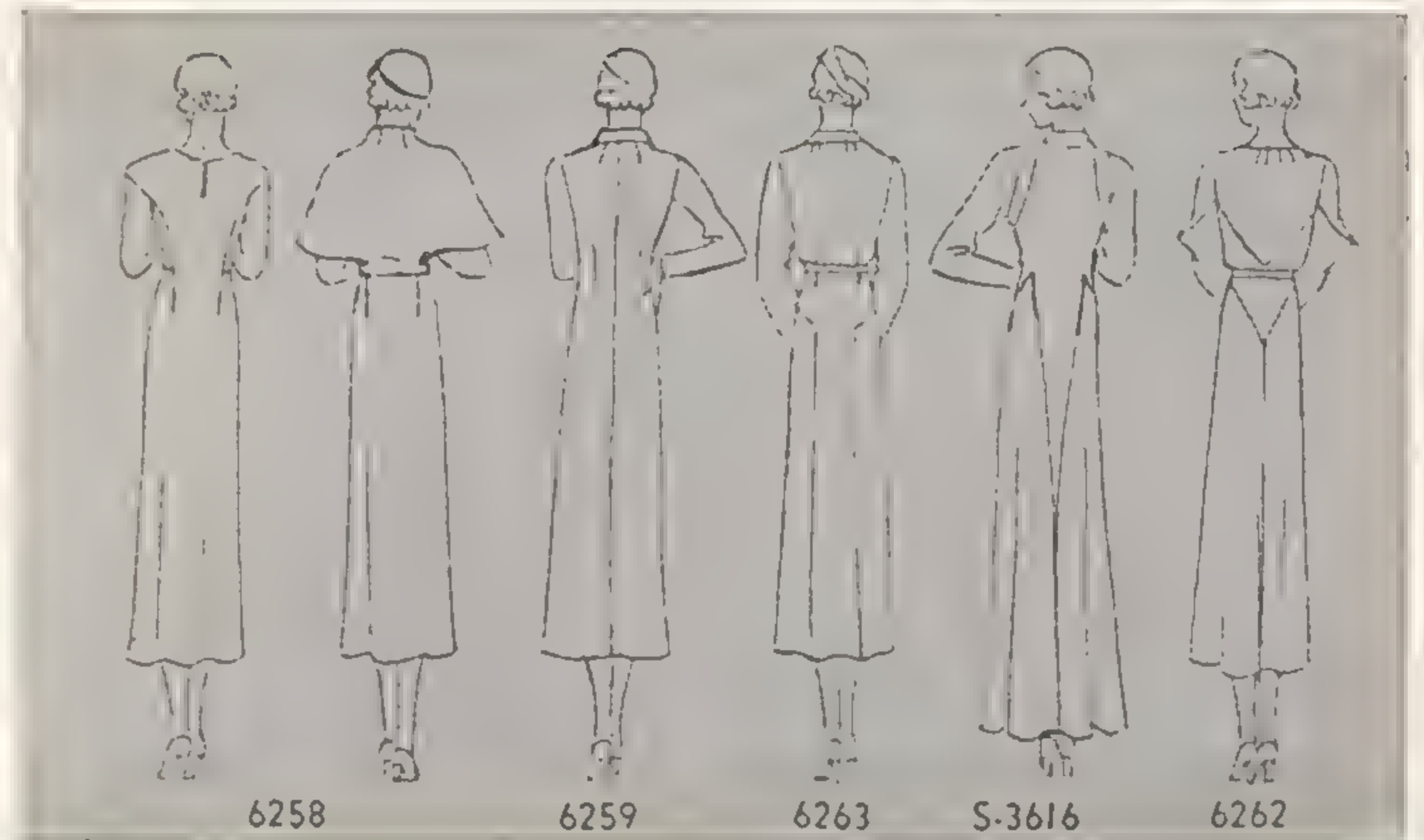
Good stockings are a terribly important part of being really well dressed. And with so many imperfect "bargains" around, it is nice to know you can still buy *McCallums*. For years, McCallum has been a familiar name to women who want fine hosiery . . . the kind that looks smooth and clear and wears well.

# McCallum

H O S I E R Y

Ask Vogue what shops in your town carry McCallums

## A LINE-UP OF SPRING FASHIONS



When the new designs shown on page 66 turn their backs, this is how they look. Note how slim and straight the lines are and how trimly they fit. They are good starts for a spring wardrobe

## SEEN ON THE STAGE

(CONTINUED FROM PAGE 55)

the Beetle. Miss Le Gallienne herself appears in the brief rôle of the White Chess Queen. Landon Herrick and Burgess Meredith are the Mad Hatter and the Dormouse and also Tweedledum and Tweedledee; Walter Beck "doubles" as Humpty Dumpty and Lory.

Josephine Hutchinson is Alice. She looks the part and in all but two respects plays it well—better than well: a suggestion of pettishness colours her interpretation, and her voice lacks the range and the flexibility such an inordinately long part require—since she is never absent from the stage and she does most of the speaking in every episode, her voice would have to be little short of remarkable not to become monotonous at times, but the fact remains that it does become monotonous.

### "LUCRECE"

Nothing means so much histrionically to the present American theatre as the appearance of Katharine Cornell in a new play. She holds a unique place among our players and in the esteem of the general public—a place she fully merits. She has recently returned to town in a new play; she is placed at the end instead of the beginning of this review, not because this department does not consider her one of the first actresses, if not the foremost, on our stage, but because the drama she has chosen is not worthy of her and the leading rôle narrows her talent, fails to give it the opportunity for anything like full play.

The drama is called "Lucrece," a translation by Thornton Wilder of André Obey's "Le Viol de Lucrece." It retells the story in a sometimes stylized manner of one of ancient Rome's most tragic heroines caparisoned as though she had belonged to the Latin Renaissance. With the taste and skill that have made him our premier scenic designer, Robert Edmond Jones has set the stage with a lovely, impressive colonnade before lofty, graceful draperies. Within the curve of the colonnade, he has placed

the few things sufficient to indicate the immediate scene. But he has made the mistakes of indulging in partial stylization and of regarding his sets as independent works of art, not the backgrounds for a drama. He employs open arches, platforms, a dozen things beautiful in themselves, but which remove the tragedy from the spectator, make it remote and so not poignant.

The author did the same thing. For the most part, he has written with fine sensitiveness, a true poetic flair. But the conflict is never intimate—one watches it, never feels it. And the author seems to delight in theatricality; he uses every theatrical device he can crowd in.

"Lucrece" has been directed by Guthrie McClintic with his usual artistry. He has, however, neglected to eliminate many extraneous or repetitious passages. And he does nothing to lessen Monsieur Obey's artificialities; indeed, he "plays them up." And his work, too, like Obey's and Jones's compromises, is highly stylized one moment and "natural" the next.

The actors do as much as can be done to save the play. Katharine Cornell's charm, the rare atmosphere which envelops her, becomes constantly rarer, more precious. Her voice is richer than ever, its timbre deeper, more glowingly resonant. And her beauty, her grace of movement and of gesture grow magically. On the few occasions when the author permits, her Lucrece lives in the true words of the play, "in a profound, voluptuous chastity."

Blanche Yurka and Robert Loraine are called Narrators. They wear gold masks and act as a two-person Greek chorus: comment on events, interpret them, apprise the audience of things it should hear and see itself. Vocally, Miss Yurka gives a fine performance. But the play would be immeasurably improved if most of what the Narrators do and say were cut.

Joyce Carey, Brian Aherne, Pedro de Cordoba, indeed all the players are sincere, accomplished. But their efforts "tell" only at odd moments; but that is the play's failure, not theirs.



# Gone is the "Bone of Retention!"

NEVER again, praise be, need fashionables gird themselves with veritable armor, or strap their poor protesting curves into straight-jacket contraptions.

Modern fashions demand a natural figure, and Vassar has made for moderns the plastic garments to achieve it!

Vassarette Foundation Garments are form-fitted in the hand-knitted manner that Vassar invented. Their amazing elasticity is actually knitted in. You'd hardly believe such feather-light little things could have such miraculous powers of restraint and support. Yet they'll never stretch out of shape... even when they're washed!

Do make sure you get a real Vassarette. They've been copied and copied! So be sure to look for the name "Vassarette" in every Vassarette garment! In corset departments of the better shops, \$5 to \$15. Vassar Swiss Underwear Co., 2555 Diversey Ave., Chicago.

● ABOVE: Complete one-piece Foundation with cup-shaped bandeau. BELOW: Vassarette Girdle with knit elastic waist and bottom.



VASSARETTE  
FOUNDATION GARMENTS



THE NEW PACKARD EIGHT • 120 H. P. • 14 Body Styles



THE NEW PACKARD SUPER EIGHT • • • 145 H. P. • • 12 Body Styles



THE NEW PACKARD TWELVE • • • 160 H. P. • • 11 Body Styles





# This is what PACKARD has done for the fine car buyer of 1933

WE BELIEVE this year's Packards, more than any other fine car, have taken into account these three things . . .

. . . that no two people are alike.

. . . that every motorist loves comfort.

. . . that the public is ready to return to quality merchandise.

Would you believe that any car could be handled with equal facility by a 200-pound man or a 90-pound woman? Any of the new Packards can be—whether it is the Eight, the Super Eight, or the Twelve.

The new power brakes, by a turn of a lever on the dash, can be adjusted to any desired pressure—so that the feather touch of a woman's foot stops the car as quickly and easily as the heavy tread of a man.

The cushion clutch can be disengaged almost with the weight of the foot alone. You can shift from one speed to another with the pressure of a single finger. The steering is so easy it is almost automatic.

Don't look for a choke on the dash. The choke is entirely automatic. So the motor starts perfectly in any weather. The carburetor can never flood.

Imagine a ventilation control system that allows a fresh-air enthusiast and his maiden aunt to be comfortable at the same time—that circulates fresh air even in a driving rainstorm—yet completely banishes draughts.

Imagine safety headlights that permit top-speed driving at night on country roads, and that spotlight the ditch when you're passing other cars.

Comfort? The cushions you rest on were contoured by one of the world's most famous orthopedic surgeons. The springs beneath you run 75% of the wheelbase length. The motor before you is so mounted that no vibration reaches you. While the improved and exclusive ride con-

trol gives you three perfect types of ride. Use the one you like best.

But perhaps you will get your greatest thrill from the quiet of these cars. The motors are as noiseless at 80 to 90 miles as they are when idling. Not content with that, Packard has gone outside the car and by redesigning moldings and angles, has even lessened the sound of the wind as it rushes by.

These Packards, you'll find, have more power, travel more swiftly and accelerate faster than even their 1932 brothers. Yet, unbelievable as it may sound, they use less oil; they give more miles to a gallon of gas.

Equally important is the economy that Packard has effected by doubling the life of motor parts through an exclusive system of lubrication. 50,000 miles of continuous driving at the Packard Proving Grounds have repeatedly failed to show any measurable wear in motor or transmission. Even after 125,000 actual engagements of the clutch in traffic, no adjustment was necessary.

. . .

SUCH, in brief, is the story of the three new Packards. In appearance, features and in quality, all three are alike. They differ only in size and added richness of appointments, in power and price. Together Packard believes they represent not only the finest cars Packard has ever produced, but the finest cars America has ever seen.

So sincere, so certain are we in this belief that we ask you to test these cars against any other car you know. Whether you expect to buy a car at once or not, visit your Packard showroom and inspect the new Packards. Then drive one over a road you know by heart. Compare it with your present car. Compare it with every other fine car 1933 can offer you. We leave it to you which of the world's fine cars you will then decide to make yours.



## THE BAY HA-LONG

(CONTINUED FROM PAGE 47)

sampans that are engaged in this contraband export are never at a loss to find a safe hiding-place under a ledge of jutting rock or in the depths of a secret cavern. The Anamites sell their surplus daughters, who are of little value, since—according to their religion and primitive beliefs—only the sons may worship their ancestors.

The story goes that, when the French Government patrol boats heave into sight, the pirates slit open the stomachs of the native girls to make them sink quickly to the bottom of the sea. No trace of their crime may be detected, for, when they are approached for inspection, they are busily fishing.

The French are doing everything in their power to stop this dreadful business, and, though smuggling still exists, it is carried on in a much smaller measure. The French at present require that every owner of a sampan obtain a licence to sail the seas, and these licences are checked once a year for reference. A suspicious boat may be called upon to present its papers on any occasion, which makes a pirate's life more difficult than ever before. However, in spite of these restrictions, smuggling still goes on, beyond the power of either the law or gunboats.

## A SHIP WITH A PAST

We slipped alongside of *La Princesse*, the junk that was once flagship of the pirate fleet. With her high red lacquered bow and stern, she resembled a gigantic Venetian gondola. Dining on the deck under the stars with a sulphur moon riding above the sea, I felt the deep mystery and beauty of the tropics.

The following morning, as the first rays of daylight touched the wilderness of pinnacles and rocky spires, I could see the sampans of our beaters approaching. Climbing aboard our old schooner, we headed for a distant island, with the sampans in our wake. Near a crescent beach, the dull orange sails rattled to the deck, and we dropped our anchor overboard. The beaters were already scrambling barefoot over the sharp, knife-like rocks to reach the further end of the island, from where they were going to drive. We were each stationed on a different pinnacle, excellent points of observation—but not easy to reach. These

islands are not formed by smooth rocks which can be scaled easily in a pair of sneakers, like those of the rocky coast of Maine. They are steep, rough cliffs, covered with stiff, thick bushes, entangling vines, and thorny creepers. To worm one's way through or over or under is painful, and the angle of the slope leaves you panting for breath—unless you are a mouflon.

## THE ELUSIVE MOUFLON

Waiting, I could hear the cries of the beaters as they advanced over the heaped-up rocks and cut their way through the knotted lianes with their *coupcoups*. As they approached, they yelled at the mouflon to show himself and threw stones into the gullies and deep ravines to chase him in our direction. I decided that the natives must be half-mouflon themselves, to negotiate those razor-blade rocks barefoot. From where I stood in my turret of stone, for all the world like a fortress, the flat water below looked incredibly blue, the schooner and sampans seemed like tiny toys, and the horizon of fantastic, floating mountains dotted the distance as far as the eye could see.

Our first few hunts proved fruitless. Though the beaters had seen the mouflon for a second, no one had been fortunate enough to get a shot. On the fourth day, I was again perched on a crag, "lord of all I could survey," and, while watching a big grey monkey climbing a ledge at my right, I heard a shot. The report came from the beach and was followed by another, a pause, and then a third. Sliding on the seat of my blue jeans to the sand below, I ran forward to ask La Perouse whether the serow had been killed. He said that it was lying dead in the hills, so I waited on the beach, watching the silhouettes of the natives carrying the animal down the mountain to the schooner. They were carved with an intensity of outline, as though their shapes had been cut by some giant knife.

Ahead of me, the stretches of blue changing into saffron and pinks were reflected on the sails of the schooner that lay in the light of the setting sun. And soon we climbed aboard, triumphantly carrying our mouflon, and sailed down the golden bar and across the bay.

## RULES FOR ANSWERS TO CORRESPONDENTS

ANY reader can obtain from a Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decorations; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

## RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed

at the beginning or at the end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.



# BANISH CHAPPING *Quicker*

NOW IT'S amazingly simple and inexpensive to have a smooth, soft, youthful skin—almost overnight! No matter what climate

you live in or what you do! Campana's Italian Balm brings a proved, year-round skin protector to every man, woman or child—coast-to-coast! Don't endure dry, chapped, red or rough skin this winter.

Italian Balm is guaranteed to banish the skin-aging abuses imposed by winter weather, house—or office work—faster than anything you have ever used.

Here is the original skin softener, invented and prescribed, more than 30 years ago, by an internationally famous dermatologist, for Canada's winter-loving women. The unapproached success that it has won as the surest, safest, quickest skin-softener in the entire Dominion, is now being dupli-

cated in the States. Utterly different from "home-made" or usual "commercial" lotions, Italian Balm is topping record after record

for popularity in thousands of cities

coast-to-coast. It contains certain fine, scientifically selected skin-softening ingredients—many imported from sunny, tropical countries. All are blended in a secret, scientific process.

Absolutely safe for any skin; no caustic astringents or dangerous bleaches. Every bottle bears the Good Housekeeping Seal of Approval. Because Italian Balm contains but 5% alcohol, it cannot dry the skin. On sale at your drug or department store in the new green and white, cellophane-wrapped package at 35c, 60c and \$1.00—each size a long-lasting, economical supply. CAMPANA CORPORATION, BATAVIA, ILLINOIS

## New Package

Green and white and wrapped in cellophane, the Package and bottle containing Italian Balm have been re-styled. Coast-to-coast—in drug and department stores—the original skin softener makes its bow in this crisp, sparkling, new dress—look for it.

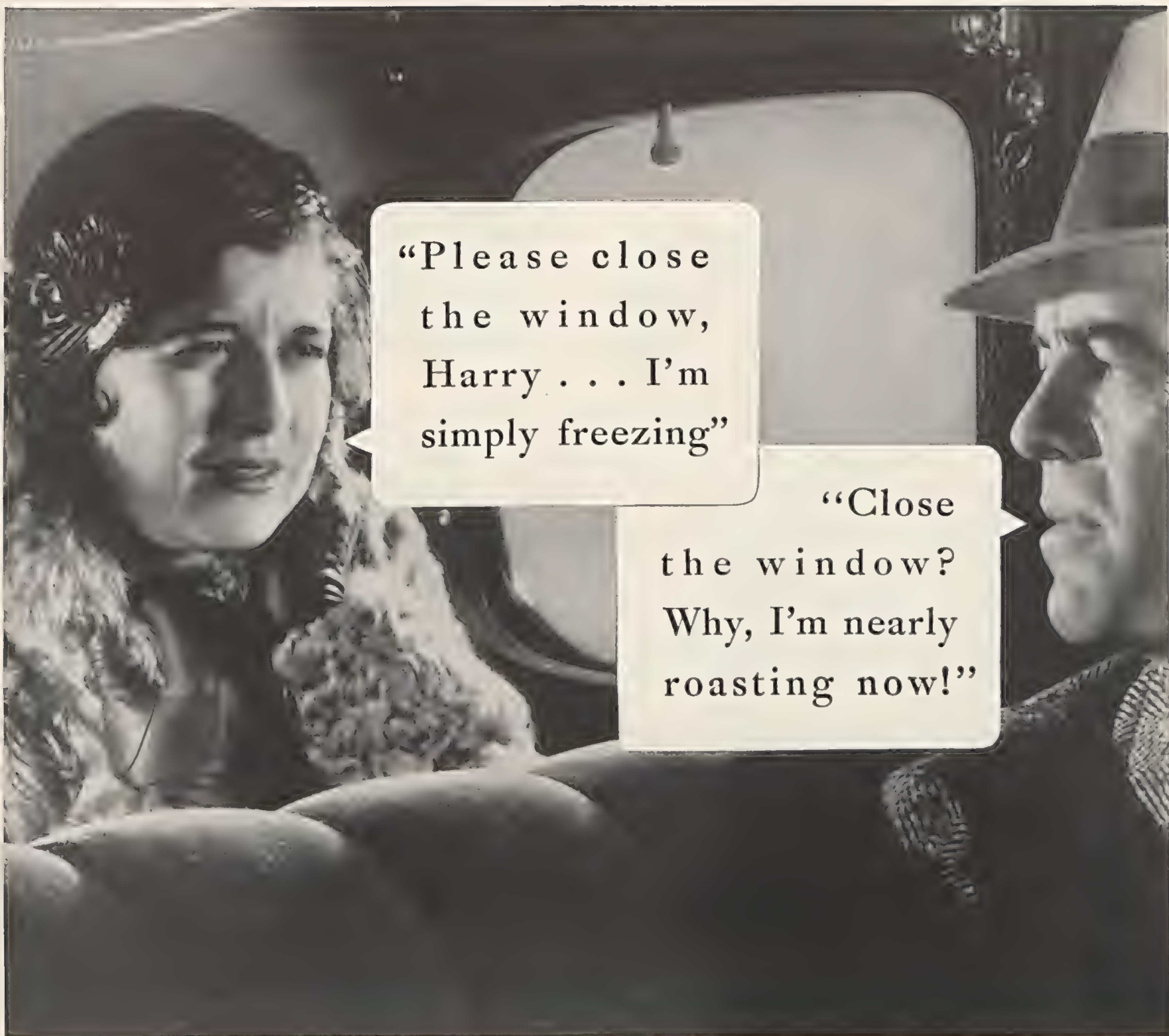


## Campana's ITALIAN BALM

## THE ORIGINAL SKIN SOFTENER

TUNE IN—Monday nights, Sax Rohmer's "Fu Manchu" mystery dramas over Columbia network, 8:45 E. T., 7:45 C. T.—Friday nights, "First Nighter" plays from "The Little Theatre off Times Square", over N. B. C. coast-to-coast network, 9:00 E. T., 8:00 C. T., 7:00 M. T., 6:00 P. T.





## But Fisher Ends That Eternal Argument With No Draft I.C.V. Ventilation

*(Individually Controlled Ventilation)*

What a remarkable response the new Fisher No Draft (I.C.V.) ventilation system is receiving from men and women motorists everywhere! Throughout the country, every type of car owner is hailing this new advance in comfort and safety as the greatest improvement since the introduction of the closed body. And here are the reasons:

No longer need there be either chilling drafts or stuffy discomfort for *any* passenger. Fisher No Draft (I.C.V.), individually controlled ventilation, gently and thoroughly displaces used air with fresh air drawn into the body by the car's motion. Each occupant can now regulate the ventilation exactly to suit his wishes, without in any way interfering with the comfort of other passengers.



In addition to clearing the interior of smoke and used air, this new Fisher ventilation system prevents the hazardous fogging of windshield and windows on wet or stormy days, yet keeps rain or snow from entering the car. In hot summer weather, a greatly increased volume of cool air can now be directed throughout the body.

Whether or not you are in the market now for a new automobile, see and try this important new development that is causing so much favorable comment everywhere. It is the most significant automotive advancement of recent times. Call any General Motors dealer for a demonstration of Fisher No Draft (I.C.V.), individually controlled ventilation—exclusively in General Motors cars, the only cars with Bodies by Fisher.

*Exclusively in* CADILLAC • LASALLE • BUICK • OLDSMOBILE • PONTIAC • CHEVROLET



# KNIT ONE

(*purl, too*)



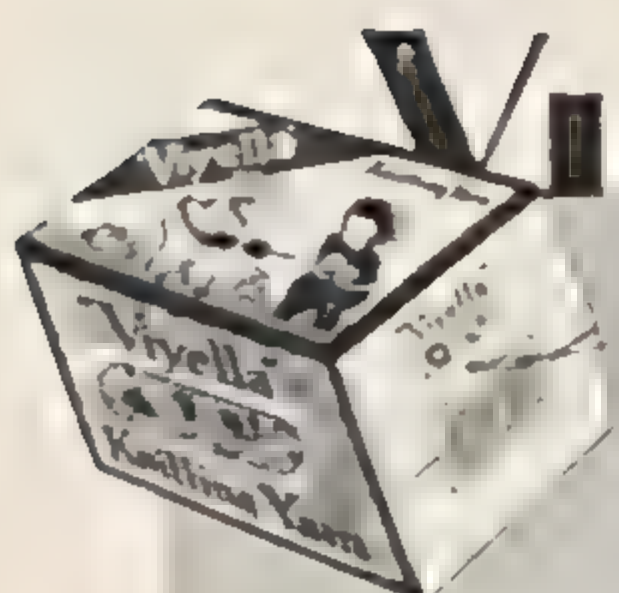
**THIS SWEATER**  
**IS OF** *Viyella* **WHICH MAKES**  
**EVEN SIMPLE STITCHES LOOK UNUSUAL**

Viyella is quite the smartest thing in knitting yarn. Different in feel, different in texture—and it knits differently.

Those who tend to their knitting—and who doesn't this season?—choose Viyella for sweaters, berets, or even complete costumes that must be charmingly distinctive.

For a Viyella knit garment has an air of its own. The delightfully new Viyella yarn colors—all Paris inspired—positively refuse to fade. And you can always match them. The yarn itself is shrink-proof. Aptly enough, Viyella has been called water's Waterloo. Launder it as frequently as you please.

For 150 years people have said——  
 "YES, Viyella washes—NO it never shrinks."



## VIYELLA YARNS

W. HOLLINS CO., INC., Dept. V102, 386 Fourth Ave., N. Y.

Enclosed is 10c in U. S. Money. Please send me instructions for knitting sweater No. 20

Name \_\_\_\_\_

Address \_\_\_\_\_

## COUTURIER DESIGNS FROM ANOTHER ANGLE



Here, at the left and below, are the back views of the designs on pages 64 and 65. No. 225 is designed in sizes 14 to 20; 32 to 38. No. 221, in sizes 34 to 42. No. 220, in sizes 32 to 40. No. 224 in sizes 14 to 20; 32 to 38. Nos. 222 and 223 in sizes 14 to 20; 32 to 38



## A CULINARY VOYAGE FOR THE HOSTESS

(CONTINUED FROM PAGE 51)

Chicken Matriciana is made in this manner. The chicken is cut in pieces and cooked in a pan with butter and pieces of bacon. To this are added one red pepper, sliced, and one tomato, sliced, and the mixture is cooked over a slow fire.

toasted almonds, and sprinkled with bits of cane sugar. The whole is placed in the oven until slightly brown and the sugar is melted. At the time of serving, cognac is poured over the dessert and lighted with a match.

### ITALIAN CREAM

1 pound of powdered sugar  
 12 yolks of eggs  
 1/4 pound of flour  
 1 quart of milk  
 Vanilla  
 2 ounces of butter

All these ingredients (reduced in proportion, if you wish) are mixed together and placed over the fire just long enough to thicken. Do *not* boil.

### ZABAIONE

1/2 pound of sugar  
 Yolks of five eggs  
 White of one egg  
 1 water tumbler of Marsala or white wine

These are mixed all together, placed in a double boiler, and beaten until the mixture thickens. Zabaione is best served in individual compote dishes.

### FILLET OF BASS RIMINESE

The fillet of bass is dipped in flour and cooked in butter. Sliced potatoes and mushrooms, cut into thin slices, are fried in butter and arranged on a plate upon which is placed the fillet. Over the whole is poured scalding butter, which has been cooked with rosemary leaves, and over this a bit of lemon is squeezed.

### PEACHES MILANESE

Cooked peaches in their sauce are put on a piece of plain cake, covered completely with whole and chopped

### LOBSTER AMALFI

The lobster is cut in pieces and cooked with butter, chopped onion and scallions, white wine, pepper and salt, with canned tomato and slices of red pepper added during the cooking. After twenty minutes, the sauce is drained off and cooked for a while so that it thickens, when it is passed through a fine strainer and a little butter is added. The pieces of lobster are placed over a plate of cooked spaghetti to which have been added butter and cheese. The sauce is poured over all, or, if preferred, the sauce may be served separately.



*All for Beauty*



## *Be your Own Beauty Specialist*

*How satisfying it is to know that you, to whom beauty is most vital, can do more for yourself than anybody in the world can do for you . . . that you can effectively and economically take beauty care into your own hands and not depend upon periodic treatments, which at best are of only temporary benefit.*

*As you sit before your dressing table each day, try this simple treatment, using the famous HARRIET HUBBARD AYER preparations for skin care at home. Watch how dewily fresh your skin becomes . . . how quickly it takes on an ivory smoothness and a sparkling tone.*

*First, LUXURIA Cream to cleanse and soften. Massage gently with SKIN & TISSUE BUILDER to help repair tissues and smooth out lines. Then pat on EAU DE BEAUTE Astringent Tonic to contract the pores and brighten the skin. Finish with a film of BEAUTIFYING FACE CREAM, the perfect powder base, to clarify and give a flowerlike transparency.*

*And remember, as the basis of every beauty treatment stands LUXURIA, the foundation for beauty. It is famed for its sweet purity, liked for its soothing richness, approved for its results by a whole generation of lovely women.*

LUXURIA. 45c, 85c, \$1.95, \$2.75

SKIN & TISSUE BUILDER. 85c, \$1.65, \$4.40, \$7.15

EAU DE BEAUTE Astringent Tonic. 85c, \$1.65

BEAUTIFYING FACE CREAM. 85c, \$1.65, \$4.40, \$7.15

*"All for Beauty," a booklet telling you in detail the method and preparations for correct home treatments, will be sent you free on request to HARRIET HUBBARD AYER, Inc., 323 East 34th Street, New York.*

# HARRIET HUBBARD AYER

INCORPORATED

## BEAUTY PREPARATIONS

LONDON

NEW YORK

PARIS



For Spring  
Fashion says

"and the CORRECT  
umbrella...."

Umbrella illustrated is the PICKET.  
\$5.00 at your favorite shops.



Ask for Follmer Clogg umbrellas  
by name. Look for the **fc** button  
or "Follmer Clogg" on the rib

WITH the umbrella now a definite part of the style picture, those who are careful not to invite criticism are paying close attention to this detail of their Spring wardrobe.

Let Follmer Clogg's identifying **fc** button be your guide to fashion correctness. Choose from sophisticated styles for formal occasions, trim models for street ensembles, gay ones for sport outfits, still others for the suitcase, the motor—each correct in every detail—color, handle, tip, tassel.

Expensive? Decidedly not! They're as right in price as in quality and styling.

Follmer Clogg fashion-correct umbrellas, in models for men, women and children, are available in a wide range of charming weaves, colors and prices at leading stores everywhere. If unable to find them, write Follmer, Clogg & Company, Lancaster, Penna. Offices at New York, Philadelphia and San Francisco.



The **fc** Pocket Umbrella offers a bewitching combination of utility and daintiness. Light enough (12 ounces) and tiny enough (11 inches) to be tucked away in the bag. Choice of models in Gloria, Rayon, Novelty Silk and Follmer Clogg's finest silks.

FOLLMER CLOGG  
AMERICAN MADE  
UMBRELLAS  
"fashion correctness"

## SHOP-HOUND TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 68)



ensure service. And then Reboux, just to prove her versatility, has produced a black silk bagheera turban with a roll of white bagheera and a cluster of camellias. Miss Hagan copies these hats at a very reasonable sum—something like \$15. My rambling eye couldn't resist a Malacca walking-stick in this same shop. It was hollow and built to hold a long line of cigarettes, which pop up, one by one, at the pressure of a little gadget. This fine grown-up toy costs about \$5.

• Something metallic, a bit of mesh around your waist or on your wrist, this season, will lend a bright note to the sombre blackness of a favourite dress. The silver mesh cuff, from Whiting and Davis, in the drawing above is as crisp as organdie and as delicate as lace and, if worn while playing bridge,

will throw the opponent completely off his game with its gay glitter. It costs in the neighbourhood of \$5 at Saks-Fifth Avenue. The gold belt above, from the same shop, is very light and is made of mesh disks. It caresses the waist softly and has a smart and simple buckle. Try it on any evening dress, the one you a bit bored with, and see the magical effect.

• You must be told, too, about the fascinating feather flowers made by the De Witt Sisters out in Battle Creek, Michigan. All seven sisters are now dead, but their geese go marching on, turning into lovely flowers as fast as ever they can. The most astonishing results of imitation from life are produced, and there is nothing more charmingly quaint than a cluster of these feather flowers in a Victorian vase.

## HIGH-HATTING FASHIONS

(CONTINUED FROM PAGE 28)

(applied like your first lesson in penmanship), in black all over a white wool-like silk beret (see page 41).

Practically every fabric used is soft or granulated or fuzzy, but there are also crinkled, blistered, and quilted stuffs, as well as corduroy, crêpe, piqué grosgrain, satin, and faille.

RIBBONS OF HONOUR: When it comes to trimmings—the ribbon of honour goes to ribbons... with flowers and feathers only a step behind. Roman-striped ribbons encircle many a dark crown; the good old grosgrain is everywhere; stiff little bows perch on crown tops; Scotch plaid ribbons bind sports hats, two shades of green grosgrain ribbons bind a Scotch cap and end in tabs down the back; narrow pleated frills of ribbon are inserted into cuts in the crown—one hat, curiously enough, boasts an entire ruffled collar of white ribbon. We show it to you on page 29—Talbot's "Colerette."

FLOWER TOQUES: Already, we've told you about those little top-knots of primroses or poppies flowering on the apex of caps. Doesn't it bring back the pre-War days to see these flower-decked hats? But what is even more devastating is the snug little cap all of flowers. Agnès's little tricorne of white violets—will it have the same tremendous success as her white flower hat of several years ago? Reboux's offering of bands of forget-me-nots and blue straw-like fabric. Her strangely becoming toque, the whole top of which is a porcupine of small red and yellow and green velvety flowers fixed

to the crown by their short stems. On all sides, we hear that smart women are really going to take them up—probably because the 1933 ones are so simple they don't make you feel like a bridesmaid or a flower-garden walking down the street.

By now, you know what we think of feathers. These pages are literally bristling with them. But one or two ornaments we can't pass by without a word or two. There's that green peacock feather that comes into use as an enormous trout-fly of beautiful colours attached to a metal hook—for all the world as if a fisherman had stuck his trout-fly into his hatband. There's a Russian brush of black and red feathers; there are quills sticking up in back, feather fancies in crescent or V shapes, and wings... very soon, all Paris chillun will have wings.

Selah! That is the outline of the spring hat story. You may still want to know more about the angle of wearing. But no broad command such as "Hats level," "Hats cocked over one eye," "Hats off the face," is forthcoming from the powers that be. The angle at which a hat sits depends tremendously upon its nature. A few camps insist there is a great tendency to wear them further back on the head than in several seasons... which is a young and kindly idea, as every one knows. But many a sailor or high-in-back will be worn well over the eyes, straight or cocked. The happiest way out of the difficulty is to study the pictures that go along with this treatise.

Selah. Selah.



CRESTA  
CONQUERORS  
APPLAUD  
*"la cigarette  
Spud"*

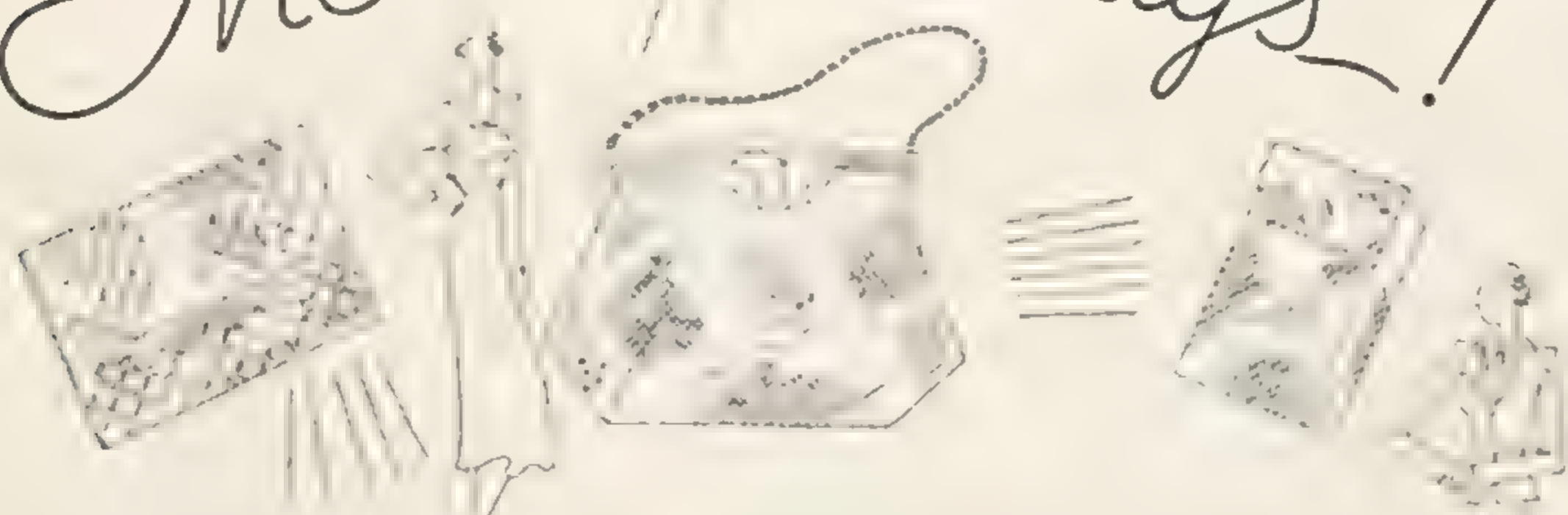


**D**aring, gay, connoisseurs in pleasure, the crowd who frolic in the snows of St. Moritz. "La cigarette Spud" won instant approval from them when Americans brought it to the Engadine. Spud is now one of the good-time cigarettes of Europe...a delightful, moist-cool round of tobacco enjoyment appreciated by those chic internationals who spend infinite care on the smallest details of the art of living. **SPUD MENTHOL-COOLED CIGARETTES**



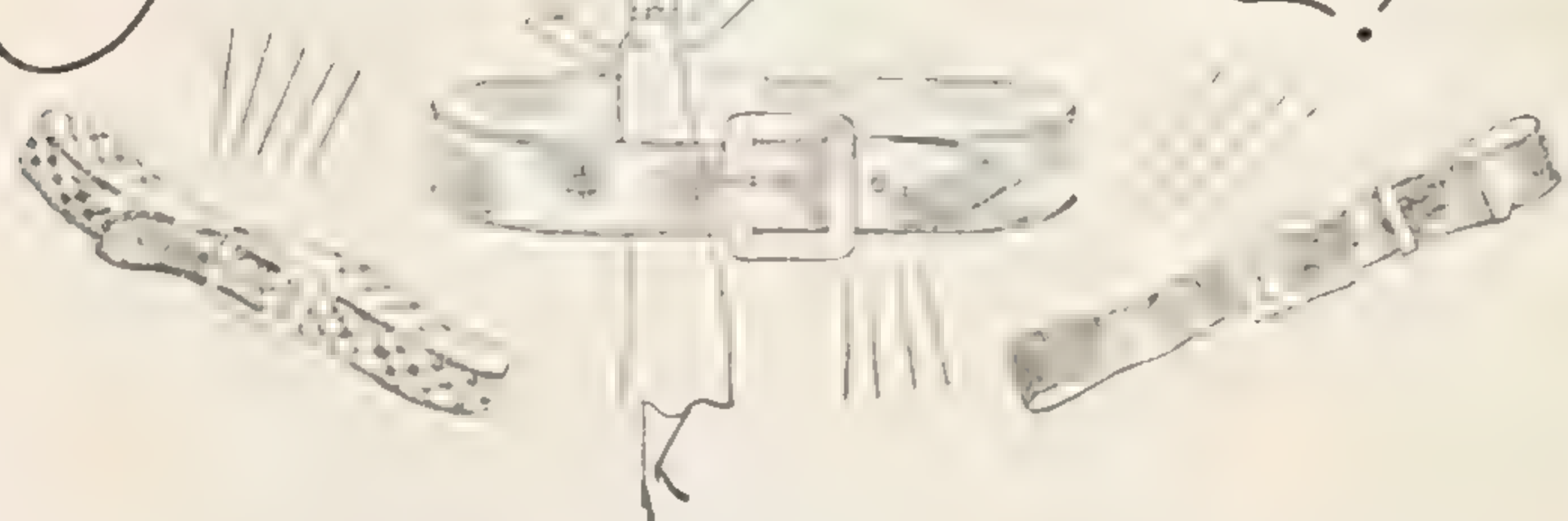
*Metal Mesh - Hand in Hand with Fashion*

# Mesh Bags!



It's a Metal Mesh year . . . and mesh bags lead the way! Gleaming bags for evening in a host of styles—and a new cigarette case that's the hit of the year.

# Mesh Belts!



Smart costumes take added sparkle from a scintillating belt of Metal Mesh! You'll see them often this year on stage, screen and wherever smart women gather.

# Mesh Hats!

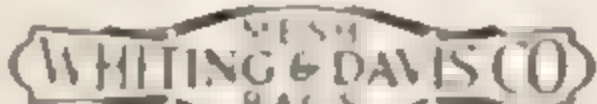


Yes, indeed . . . hats of Metal Mesh! And light as a feather, too. *Glamour* is the word . . . you'll be thrilled when you see them—you'll look thrilling with one on.

# Mesh Everywhere!



Trimmings? They're here in riotous profusion—collarettes and cuffs, and gorgeous Metal Mesh frilleries in the colors you want. See them all at your favorite store.

MADE IN  THE U. S. A.

**WHITING & DAVIS COMPANY**

Plainville (Norfolk County), Massachusetts

NEW YORK, 366 Fifth Avenue

CHICAGO, C. C. Whiting, 31 North State Street

*World's Largest Producers of Metal Mesh*

## FIT FOR A PRINCESS

(CONTINUED FROM PAGE 43)

remain surprisingly simple: *broderie anglaise* in the summer style with a scalloped cross-over its only decoration for Elizabeth; a less adult variety of cotton for Margaret with smocked yoke and wide, scalloped hem-line.

But the Duchess, bringing her daughters up to use English materials, must take heed of the materials of which the quaint English climate is compounded: hence the sturdy little coats, the woollies, and the scarfs that are so essentially part of the wardrobe and of the style of these two Princesses. *Those little coats*—the despair of every Nannie who can not attain their smart simplicity, the joy of those who know where and how to get them.

### THE ROYAL COATS

There is Elizabeth, en route for a mild party—her frilly furbelows hidden, as she walks hand in hand with Nannie Knight, by the smart svelte lines of her tailored guardee top-coat. There is Elizabeth, arriving at her Grandparents' (the Royal ones) country house, hand in hand with the station-master of Glamis, clad in the perfect stream-lined coat with its flared skirts and line of twenty-one buttons from collar to hem! There is Elizabeth, in yet another variety of those inimitable coats of hers: pure camel's-hair in the Richmond style made by a famous firm, cut on severely military lines with a smart scarf.

Then, too, there are Elizabeth and Margaret Rose with their nurse coming out of the tiny garden belonging to their house, into the bigger garden common to some three or four houses and only shut off from Hyde Park itself by iron railings—Baby Margaret in a pelisse of bright pink wool, deeply yoked, with a cape collar of the same wool edged with white fur, hatless, and wearing white socks and white shoes; Elizabeth having on a Scottish kilt fastened with a kilt pin (large safety-pin), a square-necked white sweater pulled over it, and a tweed cardigan jacket such as is worn with kilts. Princess Elizabeth was pushing a dolls' pram, the nurse was pushing Baby Margaret's pram. Princess Elizabeth then took a ball and began playing with it; Princess Margaret decided to have the ball and had it. Princess Elizabeth went to push the dolls' pram; Princess Margaret decided she was tired of the ball and would have the dolls' pram. She had it. Happily, Princess Elizabeth then saw a small friend and ran off to greet her. Princess Margaret looked from ball to pram and finding that she could have either decided to play with neither, so she began tossing into the air the fallen leaves.

From Margaret Rose (who has not long emerged from woolly suits) to Elizabeth (who has got to the jumper stage), wool-knit, lace, crochet—all are used by the little girls. Princess Elizabeth wears a Shetland jumper in lemon-yellow and a lace cashmere jumper in natural colour. Wool, too, is used in the "play-rug" in many colours, almost reckless in profusion.

Shoes are so simple as to be entirely unobtrusive: the low-heeled strap-overs for both girls. Even Margaret forgets she ever wore very

juvenile white silk shoes with pink rosebuds on them. An amused crowd remembers Elizabeth's reasonable pre-occupation with socks, however, for she has not yet left the short white sock stage. It was after a function at which she alone was present with her Grandmother; the Queen had descended from the car to the inevitable red carpet; every one official was standing rigidly to attention, breathing deeply through the nose; and the crowd was craning for a better, nearer view of Princess Elizabeth, who now descended to the red carpet, also. Elizabeth had other things to worry her, however—those socks . . . and the Fourth Lady in the land squatted on the red carpet to hitch up those socks before, with perfect poise, resuming her place in the limelight.

The question comes—where does the Duchess get the outfits that have set the style for the six- and two-year-olds of Britain? Any *réclame* from such very pleasant custom is taboo to the firms who have helped to dress the little girls: but, if you go down Bond Street to a certain famous children's outfitters, you will find such little coats as those you may have seen and admired. One of the most famous woollen "Houses" in the British Isles makes the debonair military coats that the smartest of the Youngest Moderns wear—and wear well with a rakish scarf in the modern manner. There was, not long since, a certain well-known Commissionnaire outside an outfitters in Sloane Street, reputed to have a way with him and to have admitted Royalty to the doorway he adorned.

The Royal Borough of Kensington has a quaintly named shop that supplied the famous bridesmaid's dress and Juliette cap for one of Elizabeth's earliest public functions; and one wonders if the hat shop, tucked away in an unlikely and scholastic street, will make the hats of the daughters as it does now of their Mother?

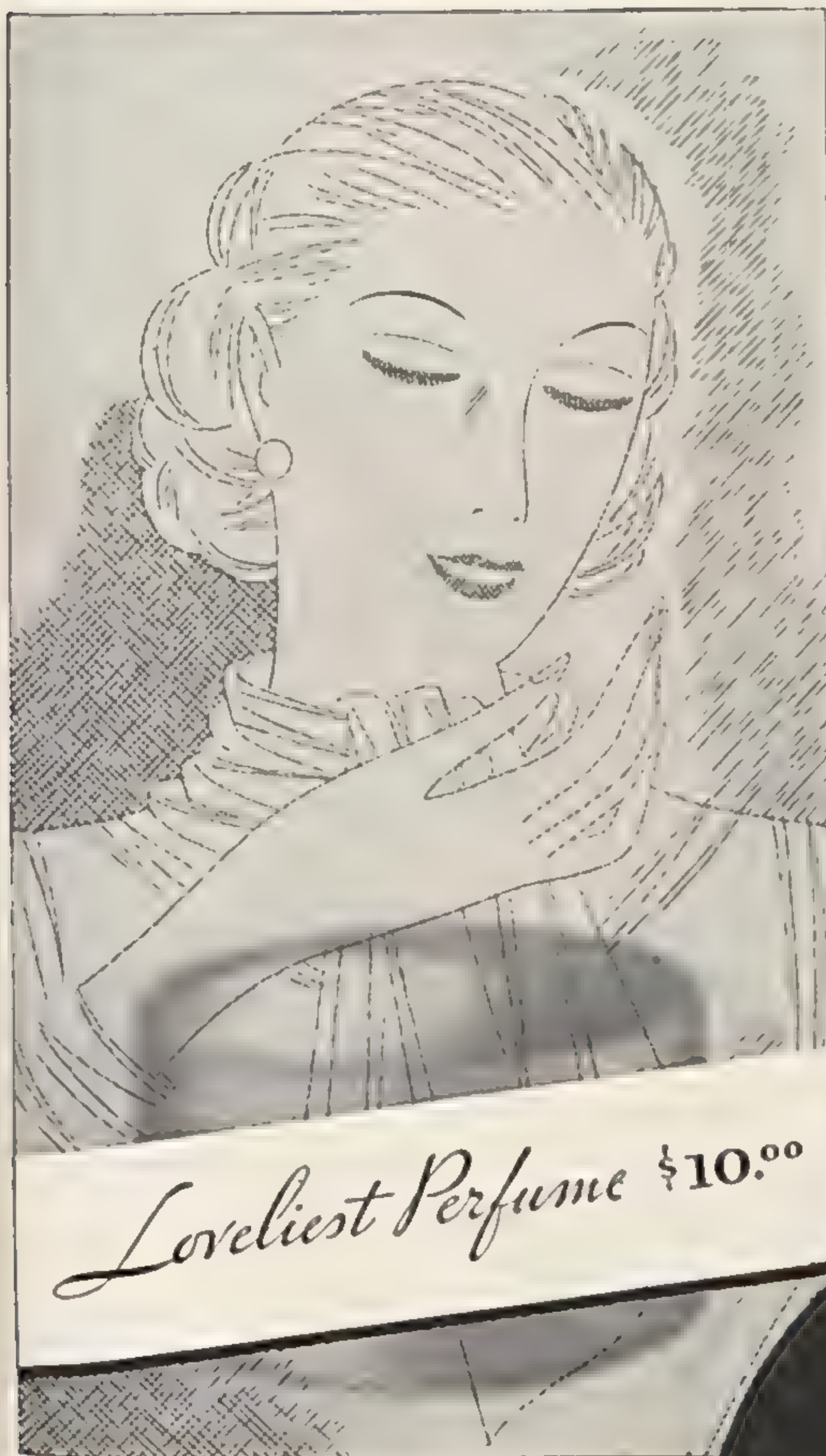
### THE YORK-CHILDREN TOUCH

There are others: children's shoe specialists; specialists in baby outfits; and, last but definitely not at all least, the elderly lady whose peerless handiwork goes into the little dresses that H. M. The Queen buys for her various small relatives. Working for the Working Ladies' Guild, which is one of the great interests of Lady Bertha Dawkins, this specialist (who remains still officially anonymous) has produced work that is miraculously fine. Little dresses of organdie, sprigged with colour and flounced; little muslin baby frocks with true lover's-knot in lace and the more serious party styles in taffeta; designs like these with the authentic York-children touch are produced by this specialist of sixty.

Glanced at, but not stared at by interested passers-by in Hyde Park, London—a small girl, dressed in bright pale yellow, with bare chestnut head, may be seen bicycling madly round the sedate paths over which the statue of Lord Byron sits brooding . . . a frilly baby sleeps in her pram in the sunshine. These two have set stream-lined, svelte styles for all the Youngest of the Moderns.



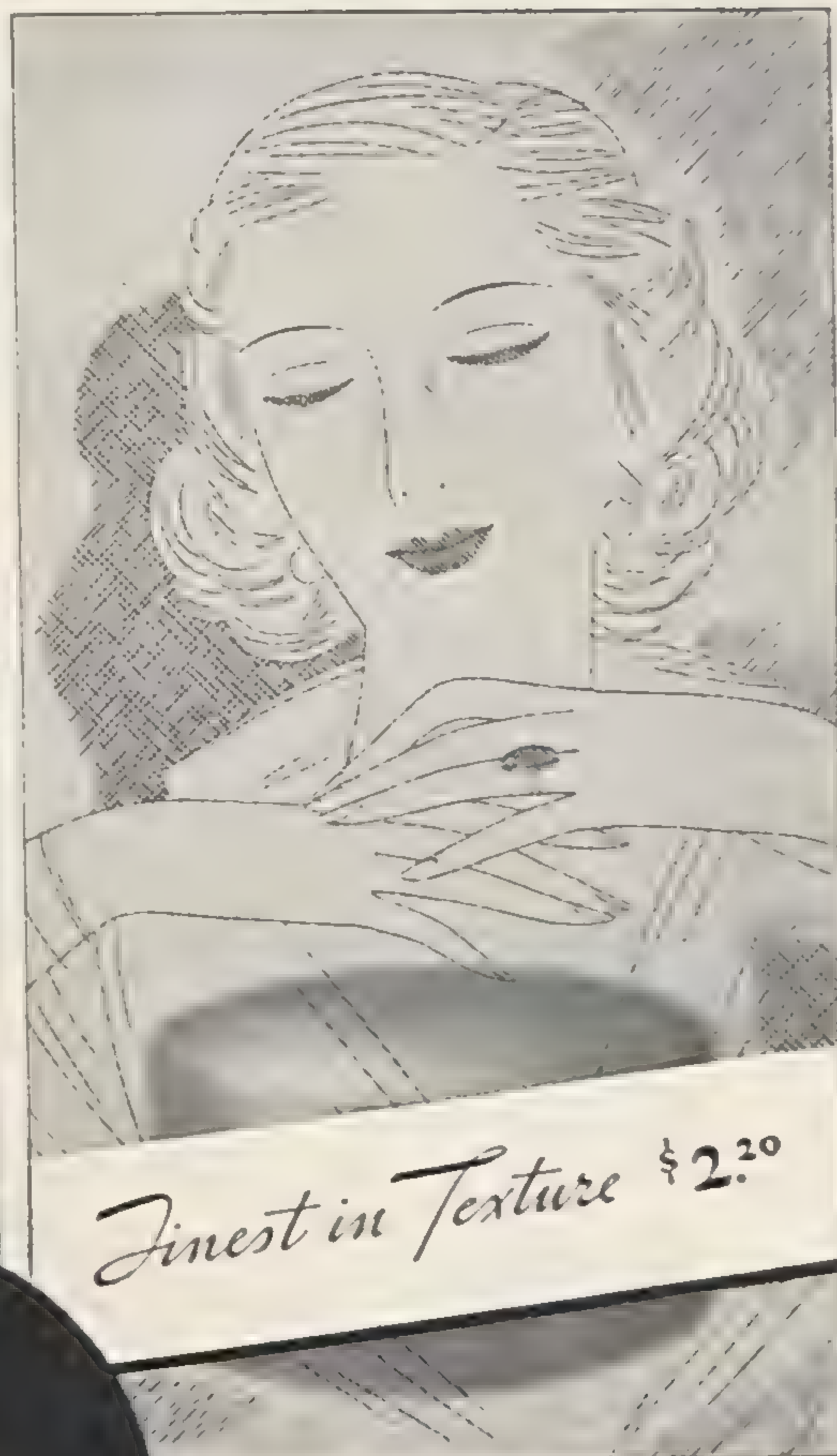
We adopted these perfect qualities  
of 3 costly powders—



*Loveliest Perfume* \$10.00



*Truest Skin Tones* \$3.00



*Finest in Texture* \$2.20



—and created this

exquisite powder

for 55¢ and \$1.10

Perfect shades . . . feather-light  
texture . . . rare, costly perfume  
. . . in a lovely glass jar.

THREE costly powders! Famous in Paris and America! Each for a special quality.

One is a French powder, famed for its expensive and subtly alluring scent. It sells for \$10.00. One, a renowned American powder, is most popular here and abroad for its perfectly blending skin shades. Its price is \$3.00. The third, a French powder, is adored in both Paris and America for its feather-light, yet clinging texture—its price, \$2.20.

We took them for our models, in *everything* except price, and created the new perfect Pond's Powder—lovely scent, thistledown texture, finely blending shades.

The price of this powder . . . 55¢ and \$1.10. Unbelievably low, but quite in keeping with the famous Pond's policy which brings you Pond's

Two Creams at such extraordinarily low cost.

You buy this exquisite Powder in lovely crystal—just like the expensive French powders! The perfume will not evaporate. You can see the shades you buy.

Ask for the new Pond's Face Powder at your favorite department or drug store.

**POND'S** *New*  
**face powder**

In 4 Lovely Shades . . . NATURELLE for fair-skinned blondes. LIGHT CREAM for darker skinned blondes and clear-skinned brunettes. ROSE CREAM for blondes and brunettes with color in their skin. BRUNETTE is perfect for olive skins and all who prefer a warm tone.

Send 10¢ (to cover cost of postage and packing) for free sample in glass jar.

POND'S EXTRACT COMPANY, Dept. S . . . 110 Hudson St., N. Y. C.

Check choice of color: Naturelle ☐; Light Cream ☐;  
Rose Cream ☐; Brunette ☐.

Name \_\_\_\_\_

Address \_\_\_\_\_

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Tune in on Pond's Program every Friday, 9:30 P.M., E.S.T. Mrs. Franklin D. Roosevelt, speaker. Leo Reisman and his Orchestra. W.E.A.F. NBC Network



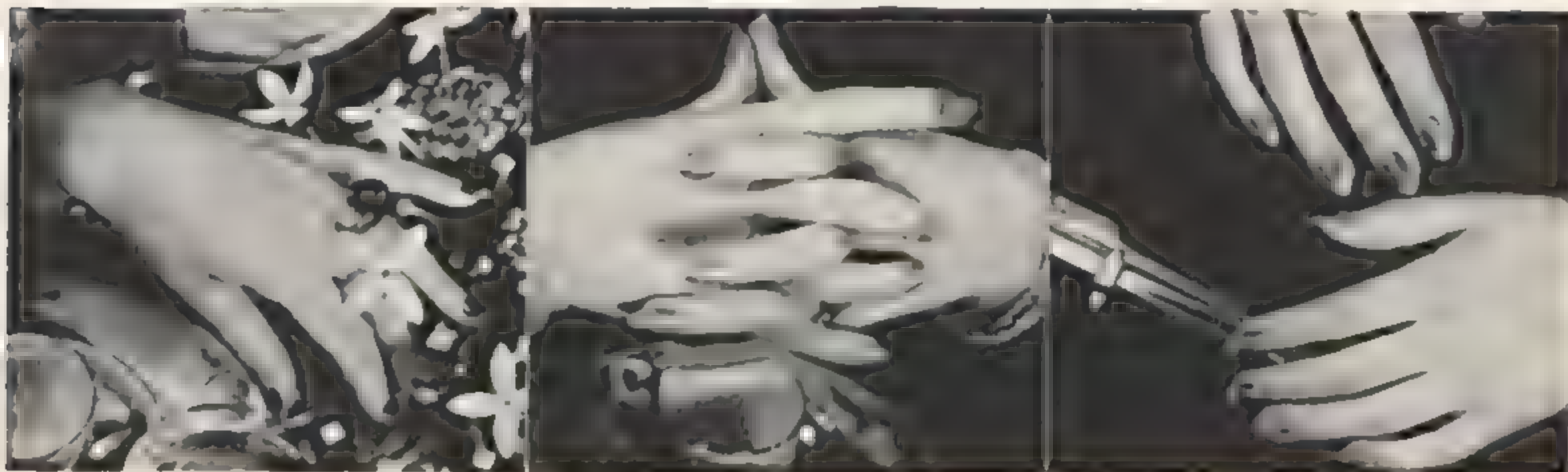
# What color nails at the Ritz?

## all colors—



MRS. JULIAN GERARD  
MRS. OLIVER CARLEY HARRIMAN  
MISS BETTY GERARD

Lunching in the Oval Room of The Ritz—Mrs. Julian Gerard in black with the latest Ruby tint. Mrs. Oliver Carley Harriman in vivid green crepe and silver fox—Rose nails. Miss Betty Gerard in beige with Coral nails.



**Natural** goes with all costumes but is best with bright colors—red, blue, bright green, purple, orange and yellow.

**Rose** is subtle and charming with pastel pinks, lavender blues. Smart with green, black and brown.

**Coral** nails are bewilderingly lovely with white, pale pink, beige, gray, "the blues," black and dark brown.

**Cardinal** contrasts excitingly with black, white, or any of the pale shades. Good with gray or beige . . . the new blue.

**Garnet**, smart with the new tawny shades, cinnamon brown, black, white, beige, gray or burnt orange.

**Ruby** (new) is such a real red red you can wear it with anything when you want to be gay.

ONE of the hoity-toitiest places to go "fashion-snooping" is The Ritz. And the first thing you notice when you take your eyes off the most terrapin-y menu in town is the array of tinted finger nails!

All shades! And everybody seems to be a whiz at picking the right shade for the gown.

If you aren't a serious nail tint fan

already, better get going. It will make you feel gay and important.

Just one warning. The effect you get depends *entirely* on the color and quality of the polish you choose.

Cutex has the loveliest shades in or out of Paris, and they stay by you. You don't get to an important hour in your life and find your nails all chipped or streaked or faded! Also Cutex goes on smoothly and evenly and dries in no time. So go get your favorite shades.

**EASY CUTEX MANICURE . . .** Scrub nails. Remove old cuticle and cleanse nail tips with Cutex Cuticle Remover & Nail Cleanser. Remove old polish with Cutex Polish Remover. Brush on the shade of Cutex Liquid Polish that best suits your costume. Then use Cutex Nail White (Pencil or Cream) and finish with Cutex Cuticle Oil or Cream. After every manicure, and before retiring, massage hands with the new Cutex Hand Cream.

NORTHAM WARREN

New York • Montreal • London • Paris

2 shades of Cutex Liquid Polish and 4 other manicure essentials for 12¢

## Cutex Liquid Polish

Smart . . . Inexpensive

NORTHAM WARREN, Dept. 3V2  
191 Hudson Street . . . New York, N. Y.

(In Canada, address Post Office Box 2320, Montreal)

I enclose 12¢ for the new Cutex Manicure Set, which includes Natural Liquid Polish and one other shade which I have checked . . . ☐ Rose, ☐ Coral, ☐ Cardinal

## AUCTIONIA IN NEW YORK

(CONTINUED FROM PAGE 59)

for \$30, a pair of Sheffield entrée dishes for \$18 a piece, stirred into a combination of overstuffed furniture, 1890 bronzes, and "wrought-iron Florentine palace gates" that would give a connoisseur indigestion for a week.

Of course, you may be so miraculously well preserved around the purse-line that you're out for nothing but rare prints, paintings that would go to the Metropolitan Museum in a better season, or pedigreed furniture that never sees sale except when one of the Great Ones goes to his reward. If so, you need no guidance, or, if you do, you wouldn't take it. But, for the rest of us—suppose you're open for a good-looking sofa to go in the living-room, a gold mirror for the brown room, and, if you can find it cheaply enough, a Queen Anne secretary desk for John. Also, you wouldn't mind new after-dinner coffee-cups, and you could do with a pair of chairs for the library, if somebody simply threw them at you.

### DANGEROUS RIVALS

The trouble seems to be an embarrassment of riches, but no tie-up in time-tables. There are, perhaps, sofas at the American Art-Anderson, —four beauties. Also, sofas at the Rains, the Plaza, and Silo's. On the whole, you like the Anderson's best, but they go on Friday, whereas the others come up earlier in the week. Will you hold back, risk all, and perhaps see a determined person in a Colony Club hat, a man in a brown suit who obviously doesn't represent himself, a sleek creature with a beret nailed to the skull, and a decorator with a still-rich client in tow walk off with the sofas, kicking yourself that you didn't bid in the Rains Chipendale, the Plaza Sheraton, or Silo's with the Aubusson tapestry?

These are knotty problems, but dancing on a mental tight-rope is meat and drink to the auction-hound. If you get a divine mirror that must have cost hundreds of dollars for forty-five, you can pretend you always did like standing up and looking at yourself more than sitting down and reading.

At the end of the week, you've done fairly well—mirror, \$45; pair of Georgian silver candlesticks, \$20 (though you paid \$40 for your own Sheffield reproductions only three years ago); a miracle of a Queen Anne secretary desk simply dizzy with marquetry, \$50 (that was a fluke—wet day, end of sale, auctioneer impatient to be fed, everything else breaking just right); ten Spode coffee-cups, \$20. You didn't get the sofa—better luck next time—and you saw as red as a gangster for as much as two hours because a traffic jam held up your taxi just long enough for you to miss the library chairs, knocked down for \$30 each.

Even a week has sufficed to teach you a few tricks. You know that the pre-view with examination is your only safeguard. To snap up or pass over a piece seen first on stage is to court disaster. Some things look better than their best behind the footlights, and others don't show up for the prizes they are. To leave home without accurate measurements of your spaces is as disgraceful as to forget your tooth-brush—what wouldn't you have

given to know the distance between the guest-room windows when that miniature sofa with the curly legs went for \$20? Not to have memorized your own colour schemes is idiotic.

Some of the prices will always be beyond accounting for—the ups, as well as the downs—but others can be figured out more or less in retrospect the first few times, and thereafter in advance. Conventional furniture—English and French eighteenth-century and the more ballyhooed of the American work—will go higher than anything that takes a less obvious line. Large pieces will always be easier to find at a bargain than small. Anything in bad repair, anything restored, especially if the restoration hasn't been skilful, anything upholstered in a queer shade or an unattractive material is apt to take a record low for its type. If you have a "little" cabinet-maker, as every woman used to have a "little" dressmaker, you can count on getting in and out at prices your friends will refuse to credit. Again, in a sale the general character of which is all of one period or feeling, items that don't conform may usually be had for almost nothing. Dealers who might be interested generally don't bother to send their scouts. Pieces sold as a "lot"—two or three grouped together for bidding—indicate that the auctioneer foresaw little interest. If you happen to like the ash-trays, you can always give the cruet stand to the Salvation Army.

The time of year, week, and day have to be taken into account. Early-autumn and late-spring sales at the good galleries are neap tides, because big money is out of town. Such summer sales as are held bring almost nothing to the seller, but are the buyer's delirious delight. Any day is better for the bargain-hunter than Saturday, when the men wander in. Matinée days are more propitious than others in the inside of the week, because there are rival attractions. Wet days, cold days, days before holidays, and after-market slumps are generally lucky. The ladies don't like the first three, and the dealers are superstitious about the fourth. The first and the last items in any sale generally bring very little.

### A LITTLE HIGH PLAY

A few women begin by being afraid to bid; many are too rash. When the auctioneer starts the chest-on-chest at \$100, they don't seem to realize that the wish has been father to the thought. He hasn't a bid, but a hope. If you stick up your hand, you may get it for \$110 and consider it a find. But if you keep your fingers firmly entwined in your lap, he may be reduced to querying plaintively how much such a degenerate audience will offer. Some one will say \$25, to his pained surprise, and, while the piece may finally climb to \$170, it may be yours for \$50. The wise ones rarely start the bidding. Some refuse to bid until the preliminary skirmishes are over. Others develop a belief in lucky numbers. The deponent now writing has had so much play with \$17.50 that she wonders if she wasn't a king's mistress around that date. (Continued on page 82)



# SOFT, *so divinely soft* • • THIS POWDER *of* ALMOND BASE

by Patricia Gordon

**SOFTNESS**, that most adorable attribute of face powder! How divinely it is accentuated in Princess Pat—because of its exclusive almond base, used instead of the usual starch base. Almond makes Princess Pat the aristocrat of powders, an exquisite enhancement for supreme beauty.

It is such a joy to use Princess Pat powder. You love its coressing smoothness, the delightful gentleness of its adherence. You realize that there is a new delicacy of texture, imparted by the almond base. Your skin feels adorably soft and pliant; for the almond base soothes—instead of drying, as does usual starch base.

And how infinitely more beautiful you appear. Princess Pat almond base face powder is so velvety, giving the skin the smooth texture and magical translucence of youth. There is never the chalkiness characteristic of starch base. In fact Princess Pat does not show as powder—but as exquisite beauty.

Princess Pat face powder shades will delight you with their fashionable beauty . . . all the usual favorites, and such new exclusive shades as Rose Cameo, Olde Ivory, Ochre and Mauve (for evening).

## PRINCESS PAT

*Lina Basquette, stage and screen favorite,  
adores her Princess Pat face powder.*







**MARGERY WILSON**  
America's authority on Charm.  
Personal adviser to eminent women  
of society, stage and screen.



### Distinguished Tributes

**NORMA SHEARER**  
*writes:* "To capture the elusive spirit of Charm and analyze it for personal cultivation, as you have done, is indeed a boon to all who wish to enhance their power."

**RUTH CHATTERTON**  
*writes:* "Margery Wilson's Charm is all that the title implies and more."

**MARY PICKFORD**  
*writes:* "You are dealing with a subject close to every woman's heart and you have handled it delightfully."

**RUPERT HUGHES**  
*writes:* "You have solved the true mysteries of Charm. People who will follow your advice will have charm and enjoy its mystic powers."

# LEARN to be Charming

**YOUR FIRST LESSON  
WITHOUT COST!**

How much Charm have you? Just what impression do you make? Grade yourself with Margery Wilson "Charm-Test." This interesting self-analysis chart reveals your various personal qualities by which others judge you. The "Charm-Test," together with your first Lesson in the cultivation of Charm, will be sent to you without cost or obligation. This offer is made so that you may experience the effectiveness of Margery Wilson's personalized training by correspondence.

### A Finishing School at Home

In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Margery Wilson makes tangible the elusive elements of Charm and gives you social ease, charming manners, finish, grace—the smart point of view.

To receive the Lesson and the  
"Charm-Test" write to:

**MARGERY WILSON**  
1148 FIFTH AVENUE, 15-B, NEW YORK, N. Y.

## A VICTORIAN VENTURE

BEHIND the façade of the house shown at the right are the interiors shown on pages 52 and 53. On the other side of the rose-pink street door, set brightly in a white-painted façade, one continues through the grey and pink of the entrance-hall to the drawing-room of the second floor (shown on page 52). In this room, the right-hand wall is entirely composed, above the wainscot, of dark-green mirrored glass, divided into three panels by walnut pilasters, which support elaborate Victorian Venetian-glass appliques of leaves and flowers. The remaining walls are papered in dark green to match the mirrored wall, as a foil for soft pink satin curtains hung over fine cream lace. A border of green glass leaves repeats the note of the leaf-shaped glass tie-backs.

Green, again, is the carpet, relieved by a cream-and-pink needlework hearth-rug, while the sofa and chairs, covered with white tufted damask, have white painted frames glowing with an undercoat of pink. White painted console tables of wood carved to simulate draperies and green-and-gilt glass lamps with pink shades contribute to the gaiety of this room. A round pedestal table of black lacquer and pearl and a pair of gaily coloured faience blackamoors provide accents strong in line and colour.

In the entrance-hall, shown at the upper left on page 53, against walls of pearl-grey striped paper, a mantel-piece of grey wood is brilliantly encrusted with a pattern of mirrors reminiscent in design of Victorian marble elaborations. Sleek white plush sofas are posed against a carpet of soft grey patterned faintly with lilies and leaves in jade-green and soft blue. The nine-inch border of plain grey is divided from the patterned carpet by a two-inch fringe of green. Curtains have been contrived of elongated pink fringe, repeating the colour of the tufted velvet seats of a pair of blackamoor benches.



MR. BRUCE BUTFIELD'S HOUSE

From this room, one is led to the dining-room, where white walls have lent themselves, by some quite mysterious process, to decorations in violet tinsel by Charles Howard. A single panel is shown at the lower left on page 53. These somewhat Firkbankian fantasies are pure decoration, involving abstractions of leaves, flowers, and ribbons. The floor is covered, except for a white-painted border, with a narrow carpet of grey and cream. White-painted chairs are covered with pale violet velvet, while the circular table of white wood is miraculously supported by large cylinders of glass. Curtains of soft white plush are hung in heavy folds, completing this white-and-violet scheme.

The typical curved staircase, framed in walls of pink, leads up past the drawing-room to the small sitting-room above. This room, shown at the right on page 53, is papered in white moire, with curtains striped in white and blue. The expanse of crimson carpet is broken by a blue needlework rug flowered in vermilion, green, and white, while, surmounting the mantel-piece, a pair of tinsel glass vases and a Victorian toy of painted tin make a diverting grouping.

## AUCTIONIA IN NEW YORK

(CONTINUED FROM PAGE 80)

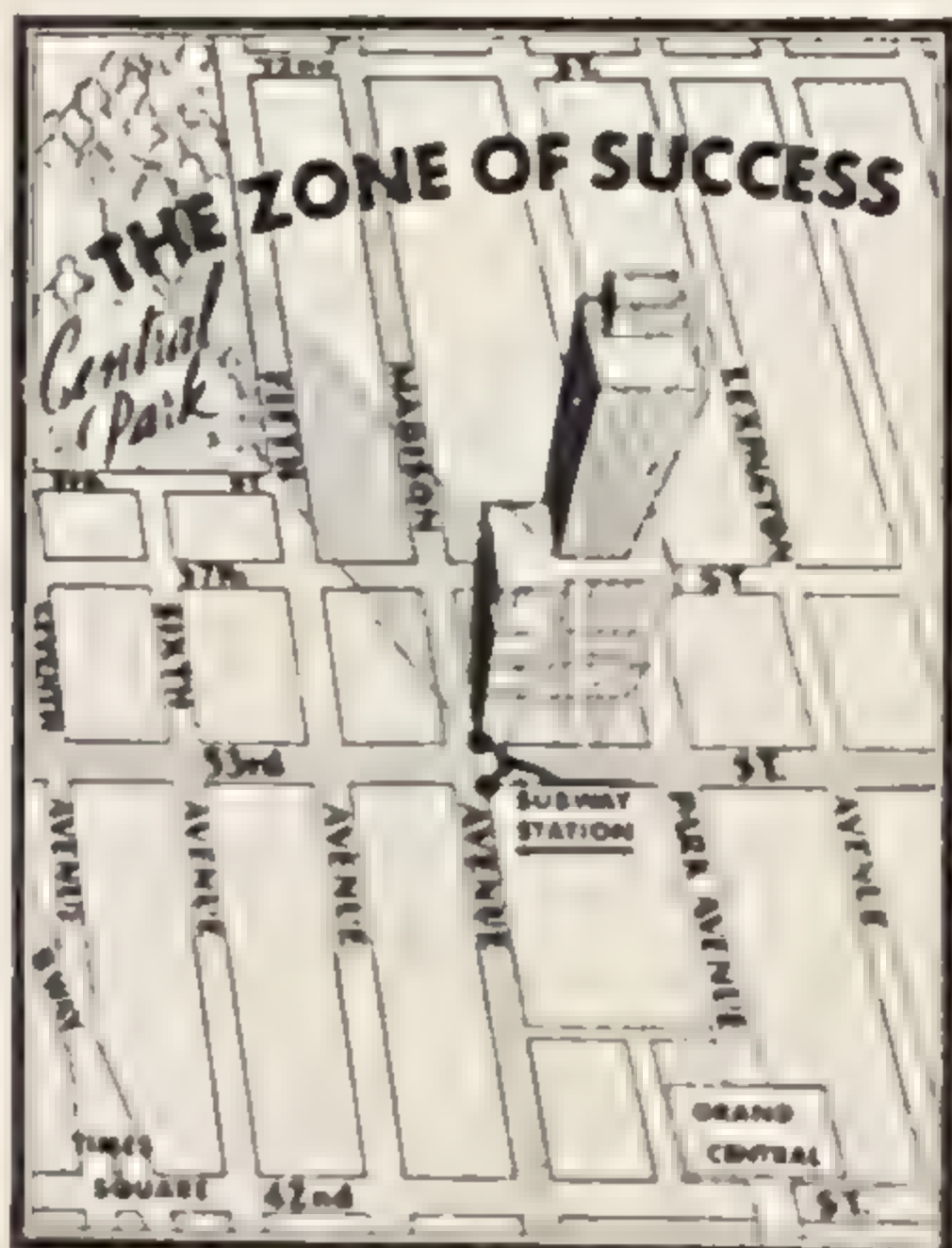
The one thing above all else that makes a good auction-hound is a cheerful disposition. To-day's front-page event with streamers will inevitably be balanced by next week's five-line obituary, and vice versa. This is a good year, a very, very good year. But there are off-days and on-days. A little of the milk of human kindness helps to digest the results. Maybe the thing you missed meant a lot more to the woman who got it.

Maybe the one that soared out of sight helped to lift the mortgage for the man who sold it. Meantime, you're so used to seeing references in the catalogues to the fact that this or that treasure has been acquired years ago, at the same gallery from which it's once again being sold that you know you'll probably get another chance at it before you arrive at an age when even an auction-hound prefers to stay home by the fire and dream of past conquests.

The mountain  
peaks appear

**FIRST!**

A thought for high-class  
manufacturers and wholesalers



AS the floods of depression recede, where is the business pick-up first to be noted? Among those concerns whose showrooms are located in THE ZONE OF SUCCESS. For here is where important buyers of quality merchandise make their headquarters and seek their stock.

Place your products under the appreciative eyes of these important persons by locating in THE ZONE OF SUCCESS. Your competitors may be there already.

**SHOW ROOMS...SALES  
ROOMS...OFFICES**

Now Renting

Agent at the building, Eldorado 5-3921

**515 MADISON AVENUE**

AT 53rd STREET

A logical home for those who make and sell the finer grades of merchandise



NEW TURNS WITH A SILKWORM



1. Slightly Empire and decidedly youthful is this pink glove silk Mimode nightgown with its tailored edging of contrasting silk around the neck and armholes. It has a flaring skirt

2. The Van Raalte Singlette at the top of the page does away with all one's bumps, accomplishing the work of an all-in-one foundation. It may be worn with or without garters; Lord and Taylor

3. This three-in-one Mimode garment includes a slip, brassiere, and panties. It is splendid to wear under bias dresses and solves the laundry problem nicely; in either white or pink

4. This well-cut Mimode chemise of ultra-sheer glove silk fastens neatly on the left side with those comforting invisible snappers that don't bite into one. The colours are white and pink

5. These very short shorts from Vanity Fair, with a brassiere to match, are pleasantly athletic. They have crochet elastic waistbands and are made in both pink and white; from Wanamaker

6. A flat yoke in the front and an elastic in the back ensure a perfect fit in these Van Raalte chiffon-weight glove silk panties. They may be had in pale pink; from Lord and Taylor

THIS  
TECHNIQUE OF  
*Skin*

HAS CHARMING  
SIMPLICITY!



Marie Earle's ideas about the care of your face leave you enough leisure to be a real person! You can handle a job—or direct a home (just as though that weren't a job in itself!) and still retain, or regain, skin beauty.

All you need are a few minutes night and morning, and one jar of this two-purpose cream—*Essential Cream*.

"Essential" it is, indeed, for it cleanses thoroughly, melting quickly and ousting all soil—however deep or impacted—from the pores. Then, it *nourishes*! Stroke it onto the skin a second time, to pay back oils which approximate the skin's own natural beauty oils which are constantly depleted by wintry weather, steam heat, late parties. New beauty follows this simple care!

MARIE EARLE SALON, 714 Fifth Ave., N. Y.



A fluffy, light cream of delicate verbena scent—that's Marie Earle *Essential Cream*! Three sizes—\$1.90—\$3.50—\$5.75—(no advance in price) at all the better shops.

*Marie Earle*



## THIS NEW MAGICAL BRASSIERE

MAKES WOMEN

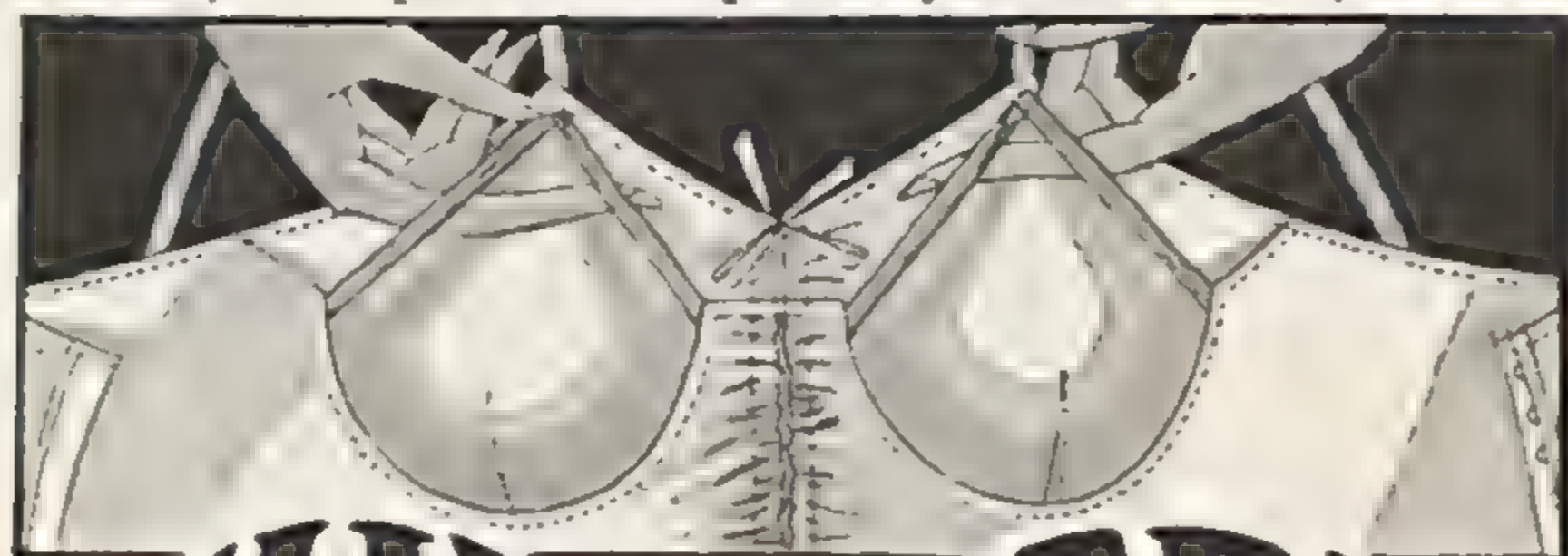
## YOUNG IN BUST BEAUTY!



*Over a million women now wear it to remedy a sagging, over-developed or under-developed bust.*

New, different, unlike any brassiere you have ever seen before! This magical Cup-form brassiere has patented bust-shaping straps and silken inner cups which

mould a drooping bust to its former, natural, youthful firmness. *Just think*, it reduces the size of an over-developed bust. It gives charm and appeal to the under-developed figure. What costly beauty treatments do for some women, this brassiere does instantly for as little as one dollar. Endorsed by physicians. *Made in inch sizes, 32 to 48. For sale by all stores. \$1.00 up or write Dept. V. 2 for illustrated style booklet free.*



# CUP-FORM

by Model

THE ONLY BRASSIERE with PATENTED BUST-SHAPING STRAPS

Model Brassiere Co.

EMPIRE STATE BLDG., NEW YORK, N. Y.  
In Canada E. & S. Currie, Ltd., Toronto

## Want to work or clip coupons ... or both?

If you're the sort of woman who has a yen for business, but doesn't quite know how to begin—let your first step be the painless one of clipping the coupon due south. We believe we have a plan which might interest you. It gives you a chance to exchange some of your spare time for spare cash. And who, we ask, would object to that?

VOGUE BUSINESS BUREAU  
420 LEXINGTON AVENUE, NEW YORK CITY

I do want to know more about your plan.

Name . . . . .

Address . . . . .

V M 2-15-33

## TO BRIDGE THE IN-BETWEEN SEASON



FROCK No. S-3613—One of those simple little flat crêpe dresses you get a world of wear out of—amusing sleeves, a neck held by link buttons, and princess lines. Designed for sizes 32 to 42

ENSEMBLE No. 6231—A short-sleeved rough crêpe dress becomes a trim street costume when you add this rough crêpe jacket with a woollen band. Designed for sizes 14 to 20; 32 to 38

FROCK No. 6244—Tucks below a circular yoke and down the three-quarters sleeves put this semi-sheer crêpe dress into the very appealing feminine class. Designed for sizes 12 to 20; 30 to 38

ENSEMBLE No. 6246—Ideal for little dinners or Sunday nights—a crêpe satin dress with covered shoulders and a brief jacket with lapels, but no collar. This is designed for sizes 32 to 40

DESIGNS FOR PRACTICAL DRESSMAKING





# M

## ake a plan for beauty

### TO PROTECT AND ACCENT YOUR LOVELINESS:

- **VENETIAN LILIE LOTION**...Exquisite finishing lotion, corrects a moist, oily shine. Leaves a flattering bloom on the skin. Eight shades. \$1.50, \$2.50.
- **ARDENA PROTECTA CREAM**...Gives the skin a superb finish that is waterproof. Excellent for sports. Prevents roughness, sunburn and freckles. A beautiful foundation also for evening make-up. Four shades. \$3.
- **NO-SHINE**...In a tiny black bottle, to tuck in your purse, and keep your nose velvety all day long! \$1.
- **ILLUSION POWDER**...always finish with a soft dusting of this transparently beautiful powder...of indescribable lightness and purity. Choose a shade to blend so invisibly with your own coloring that it rests like a natural bloom on your skin. \$3.
- **VENETIAN AMORETTA CREAM**...A delightful protective cream. Smooth it on face and neck under powder. It gives the skin a becoming finish. Prevents roughness and sunburn. \$1, \$2.
- **CLEANSING CREAM**...Melts into pores, rids them of dust and impurities, leaves skin soft and receptive. \$1, \$2, \$3, \$6.
- **SKIN TONIC**...Tones, firms and whitens the skin. 85c, \$2, \$3.75, \$9

- Beauty is too important to be achieved casually. There must be a definite plan for improvement, devised by an authority and carried out through specialized treatments under expert direction.
- In Elizabeth Arden's Salons, assisted by one of Miss Arden's well-trained staff, you may make such a plan, with complete confidence in the results.
- For the regular care of the skin...to keep it fresh and firm and beautifully alive...you will be given the famous Muscle-Strapping Skin-Toning Treatment. For special toning and tightening and to give an unusually silky look there is the Ardena Firming Treatment.
- And...quite unlike anything you have ever experienced...is the Vienna Youth Mask. By this unique treatment, face and neck are flushed with new blood to clear and brighten the skin NATURALLY. The whole body is refreshed. The new "Differential" feature makes it possible to concentrate on the lines at the side of the mouth, puckery places around the eyes, loose skin on the throat.
- Bodies are given their due, too. Miss Arden provides everything to give them the slim grace and abounding vitality of true health...exercise, dancing, massage, light baths, Ardena baths (to melt away pounds and release the body from fatigue). No wonder women are thrilled to spend whole happy mornings in this zestful atmosphere where each passing hour brings a new measure of loveliness.
- Back of it all is Miss Arden herself...keen, unwearying, fired with an immeasurable enthusiasm for beauty, and caring...beyond all else...for the well-being of those women who trust their charm to her — and are never disappointed.
- It is this warm personal interest which draws women irresistibly and assures them of results. It is waiting for you, too.
- Elizabeth Arden's book, "The Quest of the Beautiful," will tell you how to follow her scientific method in the care of your skin at home.

# ELIZABETH ARDEN

691 FIFTH AVENUE • NEW YORK  
LONDON • PARIS • BERLIN • ROME

©Elizabeth Arden, 1933



## SOCIETY SALAD

(CONTINUED FROM PAGE 32)

as Grace Hendrick Patterson Eustis. The guests were enchanted, and the Krocks were congratulated heartily on having perpetrated an excellent, if not exactly new, joke.

• Arthur Krock's cat is a Siamese and has an old Siamese name, "Puss Pants." Siamese cats are much in demand these days as pets; they're terribly snooty and independent and look like monkeys. Speaking of pets, Mrs. Jock Whitney, as every one knows, has a marvellous place in Virginia, "Llangollen." The drawing-room is large and formal. Nevertheless, when she wants to look over a new horse of an evening, she has him brought right into the room along with the other guests.

• Parlour games have come to the rescue of the depleted hostess. There is a new one called "Likes and Dislikes" that every one knows. It goes this way: Each guest writes on a slip of paper five or six things he "just adores," and, on the other side of the paper, the same number of things he abhors. The slips are collected, mixed in a high, shiny, new silk hat (from Locke) and the hostess (wearing a Patou gown) draws them out, one by one, reading them off while the listening guests, thinking furiously, jot down whom they believe to be the author of each list. The highest score, who is, ipso facto, the shrewdest judge of character and also, ipso facto, the most unpopular person at the party, wins the prize (from Cartier). Example, in case you haven't caught on:

Likes	Dislikes
1. Walking in the rain	1. Brushing my hair
2. Solitude	2. Parties, games, conversation
3. Bed	3. Reporters
4. Coffee and hot milk	4. John Gilbert
5. Misery	5. Everybody

Now, could that be any one else but Garbo?

• Countess Paul de Vallombrosa, who is one of the financiers of the house of Mainbocher, visited New York for a minute recently. She is American-born and patriotic, too, but she does not believe in reprisals. France has not paid her debt to us, but that, Countess de Vallombrosa feels, is no reason for not buying your clothes from Mainbocher, who is an American born in Chicago, Captain Molyneux, an Englishman, or Schiaparelli, who is an Italian, not to mention some of the French designers who are French. Debts or no debts, there are some things—in the way of fashion, for instance, or the world of art—for which we can never repay France.

• The spirit of fashion is international, and so, she adds, is the spirit of humbug. She has heard all the whispering campaigns in New York that Mrs. So-and-So is dressed entirely free by certain French houses, or Miss Thus-and-So gets her hats for the wearing; lies, all lies! She with her own eyes has seen the checks these "free-dressed" damsels sent to France, and they run into four substantial figures, what's more. Madame Boyriven, a *directrice* of Schiaparelli, by her own appearance in New York added much to that house's reputation for chic.

• Mrs. Stimson Lindsley of Boston has

also arrived in New York from France, but it took her rather a long time to get here. This was because she made the trip in a schooner manned by college lads. Mrs. Lindsley paid \$500 in the form of passage fare. She found the boat lovely and relaxing, and the crew remarkably well informed on reparations, *Mersteiner Burweg Auslese '21*, and D. H. Lawrence, but there was no hot and cold or any other kind of running water. Mrs. Lindsley's morning bath was taken alone on the after-deck with the aid of a bucket of icy salt water, which she threw at herself between *brrrrs*. Her daughter, Joan, has just been married to Mr. Clarence Moore, the son of Mrs. Aksel Wichfeld.

• In spite of the depression, the following beautifully dressed and dashing women were seen about the town. Eleanor Barry and Mrs. Baldwin Browne, both wearing long black velvet evening gloves. Mrs. Jay O'Brien, at the opening of "Take a Chance," in a spectacular evening coat, *bleu de roi* velvet, trimmed with wide strips of silver fox from collar to waist. Mrs. Carroll Carstairs in a plain white satin evening dress with a V décolletage, and over it a brown tulle jacket with cape sleeves. Lorraine McAdoo in a flame coloured evening dress with a monkey jacket of red bagheera velvet with mink epaulets and, on her arm, a large loose muff of mink with a red bagheera bow.

• Mrs. Allan A. Ryan, junior, wearing (at home, of course) what Vogue believes to be the most beautiful tea-gown in all of Gotham (noted, this season for tea-gowns): a narrow white slip with a voluminous, floating, ecstatic silver coat. And again, Mrs. Ryan, her honey coloured locks gathered into a large knot low upon her neck, and perched upon her brow, over her china-blue right eye, a pill-box hat. At once romantic and modern. Mrs. Oliver O'Donnell, without a feather lei, and averring she is sick of leis and that the smartest New Yorkers prefer, as she does, tulle or softened muslin boas and ruffs to even the finest feathers.

• Everywhere, one encounters the grey chiffon Augustabernard dress with the sable trimming. Mrs. Harrison Williams, Mrs. Harry Payne Bingham, Ina Claire, Mrs. Sonny Whitney, Mrs. Vincent Astor, are all *mädchens* in uniform who have bought this dress.

• Fashion note: short fur evening jackets and capes are known among the Young as Fanny Freezers.

• Seriously: Parisiennes are wearing, both daytime and evening, huge brooches as much as three inches across.

• What makes all this beauty may in part be explained by the fact that the Colony Restaurant is serving little raw carrots along with the celery. Food makes a lot of difference to one's looks. The latest information about food is that Cornelius and Gwladys Whitney are the first people who have adopted the English custom of serving cocktails before going on to the opera and then having supper afterwards, instead of this desperate rushing after dinner and then being good and late.

• It is out of such things, carrots and teeny fur capes and horses in the drawing-room and purple finger-nails, that the Talk of the Town is made up. What a city! A poor thing, this season, but still our own New York.

# "What! 10¢ a year for Martex Towels?"



• Every woman can afford to supply her family and guests with the finest bath towels in the world when the cost of each towel is 10 cents a year or less.

It figures this way. Assume that you pay a dollar for a Martex bath towel. That at first sounds like a lot until you stop to consider the *towel years* that your money is buying. In Martex you are getting the longest wearing bath towel that can be made—a towel that should give you 10 to 15 years of constant service. If the towel lasts you 10 years, its yearly cost is but 10 cents; if 15 years, it has cost you but 6⅔ cents a year.

We know of Martex towels that are still in use after 20 years. So 10 to 15 years' service is a reasonable expectation.

The secret of Martex long life is in the special Martex underweave as shown in the photographs on left. Every underthread is two-ply, closely woven and locked tight against pulling and loosening. Martex towels will keep their beauty and deep, quick-drying texture for years after ordinary towels have worn thin and threadbare. Wellington Sears Company, 65 Worth Street, New York, N. Y.



MARTEX UNDERWEAVE

ORDINARY UNDERWEAVE

Martex is sold only by department stores and linen shops. Prices: 35c, 50c, 75c and up to \$2. Regardless of what price you pay, every Martex towel has the special Martex underweave. It will pay you to look for this label. It guarantees maximum towel years.

## Martex Bath Towels

"I'll  
Follow  
You"

Says Miss Simplicity to the more or less elusive waistline. The cross-strap back (exclusive in Miss Simplicity!) gives you a high bust and outlines your ribs so you may wear the belt of your frock wherever you choose—or none at all! Model 6605, is of peach satin, fine lace and Kendrick elastic.

Reg. U.S. Pat. Off. Pat. No. 1,859,198

# The GOSSARD LINE of BEAUTY

The H. W. Gossard Co.  
Division of Associated Apparel Industries, Inc.  
Chicago, New York, San Francisco, Dallas, Atlanta,  
London, Toronto, Sydney, Buenos Aires



## HOW MODERN WOMEN SAFELY BANISH EXCESS **FAT!**



CHARMANTE STUDIO

### Easy now to obtain bewitchingly slender figure

• How often do you hear overweight women sigh, "I'd rather be fat all my life than reduce and injure my health".

• But no longer are well-informed women confronted with the problem of injuring their health while reducing. A half teaspoonful of Kruschen Salts in hot water every morning before breakfast not only quickly and SAFELY reduces surplus fat but it so regulates glands and body organs to proper functioning that your general health is improved at the same time.

• As unhealthy fat vanishes—the years seem to drop from your appearance—you begin to enjoy greater activity of body and mind—superb physical fitness. Excellent results can be noticed even in your face—skin becomes clear—eyes bright.

• To be sure you can hasten results by cutting down on potatoes, pastry and fat meats but please understand Kruschen REQUIRES NO RIGID DIET.

• A bottle lasts 4 weeks and costs only 85c at any leading drugstore thruout the world.

FREE: Send name and address to E. Griffiths Hughes, Inc., Rochester, N. Y., for book describing in detail Kruschen Salts' Treatment for reducing. Gratis, of course.

## KRUSCHEN SALTS

## Husbands with NERVES should go to Bill Brown's

• Lady . . . look twice at your husband. Is he the man he was before the depression hit him? Or is he worn and jumpy and inclined to be irritable? We know the answer—he's human . . . so he needs Bill Brown's.

• Bill Brown's is a famous farm which provides exercise, food, and rest in just the right proportions. Men thrive there—get a new grip on themselves. Several hundred physicians have placed men under Bill Brown's care and have seen them return feeling fit and ready for anything.

• The farm is at Garrison-on-Hudson, just opposite West Point, a little over an hour from Grand Central. There are a fully equipped gymnasium, a handball court, swimming pool, tennis, horses to ride. There are thirty-eight newly built rooms, plenty of sun lamps, walks along the Hudson, massage by experts—and anything else a man can think of that would help to quiet his nerves and stimulate his body. For further details, write to Bill Brown's at

**BROWNSDALE, GARRISON-ON-HUDSON, NEW YORK**

## How to Order Vogue Patterns by Mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 360 Adelaide Street W., Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

### Prices of Vogue Patterns

220 . . . \$2.00	S-3613 . . . \$1.00	6260 . . . \$.75
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223 . . . 2.00	6244 . . . .75	6263 . . . .25
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If you get a hat-to-toe picture of the spring mode before you make a move to buy, you'll do the best shopping of your career. Vogue, in its March Spring Shopping Issue, gives you a perfect ground plan.

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*"You're as old as you feel  
and as young as you look"*

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Market tip: this winter's prices are incredibly easy to pay—even for Cannon towels. And, surely, you know already that the Cannon label always marks *a real buy*. So how soon can you get downtown? . . . Cannon Mills, Inc., 70 Worth Street, New York City.



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# CANNON TOWELS



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